

Free

march 1997
v.2 issue 13

the angry issue

SKETCH

music

skate

assorted poop

editorials

classifieds

san diego
inland empire
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orange county
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LAST KITCHEN

big bad voodoo daddy
teen heroes

madcaddies

LINK 80

rule 62

straight jacket

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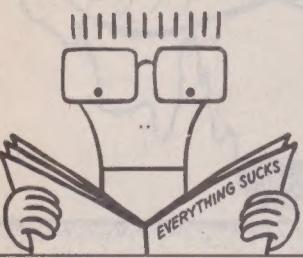
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-Patrick Lawrence Runyan III

On Feb. 21, 1997, my band got **BURNED BY** a band called **JESUS CHRIST SUPERFLY** at the Tiki Bar in Costa Mesa. True, underhanded shit of this variety occurs every night and every day in the music business. So why do I feel compelled to write about my experience? Quite simply: to protect a future unsuspecting local band who might get treated the same way we did.

My band (Supernovice) and Jesus Christ Superfly (JCS) were the only two bands listed in the OC Weekly advertisement. The first suspicious thing JCS did to us was to add their friend's band to the bill without telling anybody, and moving us to first time slot. **IN CASE ANY LOCAL MUSICIANS ARE READING THIS**, you should know that this is bad etiquette. A band should only be added if the club and the other bands are notified in advance. The second thing JCS did was to place all equipment from both bands on stage before we played. The band that added was Sunchild- a stoned, drunken freedom rock band, covering the likes of Crosby Stills & Nash, and Bob Seger. Donovan Frankenreiter, a world class surfer, plays guitar in Sunchild. The disclaimer they gave at the beginning of their set, "Everybody, at least try to have fun".

Our set went well and we were warmly received by the crowd. After we finished playing, we awaited payment until 12:30 a.m. (when they stopped charging at the door). Our crowd left, as they were not into having a hippie love-in. 12:30 a.m. rolled around, so we went to the bar to collect our money. To our dismay, the bartender had just handed over payment of 100% of the door to JCS's drummer, Damian-\$550! Damian tried to justify taking the entire cut of the door money and splitting it amongst his band and Sunchild by pulling attitudes about: (1) Being former members of the Untouchables, Fishbone, and Goldfish (2) Rationalizing that the enormous bar tabs between their bands warranted full payment (3) claiming that they sell out the Coach House.

So, we asked Damian for a fair percentage of the door, since we drew approximately 1/2 of the crowd and were billed as co-headliners. He said he knew nothing about us getting paid and that we ought to take it up with the bartender. After Damian pocketed the dough and returned to the stage to perform another set, a muscular drunk guy purporting to be their manager physically harassed me saying, "Damian's not like that, dude. I've known him for a long time. He would never do that to anybody". I replied, "He just did." Then I had to ask a security guard kindly to get him out of my face until matters were settled.

The bar manager, Tom, said he'd try to talk some sense into Damian after they were done playing. Tom would try to collect money for us in an envelope to pick up the next evening. But, sure enough, Damian refused to budge even an inch.

So, I left penniless and pissed off. The Tiki Bar offered us a good night to make up for the way we were treated by JCS, and told us that they won't be dealing with JCS again. Whether the Tiki Bar sticks to that remains to be seen. What also remains to be seen, more importantly, is who Jesus Christ Superfly may try to burn next-and will they get away with it?

-David Turbow

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Congrats to Save Ferris, who won the Grammy showcase contest. Lotsa local bands are currently getting signed to labels and some to majors, so be on the lookout. Your favorite band may soon be on MTV and KROQ soon (if they're not already). Punk and ska, especially punk-ska is exploding right now like a cheap pinata. Is that good or bad? You decide. And always remember: hard candy sticks to the roof of your mouth like a bitch.

-scott present

The editor does not necessarily share the opinions expressed in this publication, but Dan does. The editor and Dan do not necessarily give a rat's ass.

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A message left on the *SKRATCH* answering machine:



(Sent Saturday Feb. 22, 1997 at 4:06 pm)

"Hello, this is Nate, Bass player from Das Klown. I was calling in regards to your February 1997 issue. I believe A.J. did an interview for your magazine and you did not print Das Klown on the cover and I think that was a pretty stupid mistake. It made him kinda angry, and it made the rest of us pretty angry too. So, we were wondering if you're going to repress the zine or whatever. But anyway, I don't know, how are people suppose to know if we're even in it? Okay, well I hope you do something about it and if you don't, you're on our shit list. Alright, bye."

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ARK21



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JUST

CHILLIN

WITH

LINK

80.

LINK 80

are Adam-18-bass; Jason-19-sax; Matt-19-guitar;

Aaron-17-trumpet and keys; Nick-18-vocals; Joey-17-drums

Birth of something:

Joey knew Matt through a friend, and Adam knew Joey since birth. Adam started jammin w/ Joey & Matt and they were called Mr. Slave Unit, but there was an industrial band called Slave Unit...so then came Link 80-because of the unity (hence the word link) of the 80's(i.e.80s)...and also Matt loves Madonna and she's from the 80's. Then horns came...and they had 2 singers Jeff and Joey (not the drummer Joey), then Aaron, then nick, and Adam says someone named Noah is a bastard. This formed 3 1/2 years ago. These guys live in bay area (basically). By the way Adam has delusions of being the antichrist...

Celeste: Musical influences-

Adam: Lots of rap.

Matt: Madonna, the Smiths, jawbreaker...

Celeste: What placed this "band" idea in your head?

Adam: It just kind of happened, I started listening to metal and that made me want to play bass

Matt: That's why I started playing guitar too, I always wanted to be in a band...

Adam: What? What was that question?

(laughter)

What was the best show you've played ?

Matt: Shufflehouse in Baltimore

Adam: It was the best show, it was hot sticky, humid, ten thousand degrees, it was raining outside, there was skins, punks.

Adam: ...rudies, everybody you could think of, everybody was into it, it was the most unified show you could think of. No fights.

Jackie: That's cool when they want to be unified, because a lot of ska kids don't want to be unified, its like I'm skin, I'm a rude boy.

Matt: We're not a ska band by the way.

Celeste: So what do you classify yourself as?

Matt: punk, reggae, hardcore...

Adam: Ska's a fuckin' trend.

Jackie: ska is so overrated anyways.

Celeste: Ska is just an easy label.

Jackie: I'm gonna pee and I'll be right back.

Matt: I want that included in the interview.

(Jackie never comes back)

(Aaron puffs on a bubble-gum cigarette, he's straightedge)

Adam: Everytime we play down here we don't get paid, we don't get gas money, which is okay but it kinda sucks 'cause its a long drive. We played in Corona...

Aaron: They hated us.

Matt: Oh, we got into a fight. Yeah, we were playing with DFL and Di.

Celeste: Tell me about your first show.

Matt: First show we ever played-on the flyer we were called Blob, by the time we played we were called Mr. Slave Unit. We played with the Unhappy and Dartboard...when we played we didn't have songs, we had riffs-we just kinda had to keep playing them.

Adam: Jason, get your hands off my balls.

Matt: It was in a garage. It was 3 1/2 years ago, it was terrible. It was really pathetic. We all started playing right before this.

Celeste: And this was your most memorable show?

Matt: No, I'd say that was the next week, the next show. We played in Richmond.

Adam: on 36th & Garvin-at this guy named Chris' house, it was drunken madness. Someone put a hole in his wall.

Matt: It was all our friends, it was fun. We played one song 4 times.

Adam: We played Nirvana covers, and Op Ivy. We Changed Territorial Pissings, to Territorial Jizzings. I smoked way too much weed before I went and I was fucked up, I didn't even know what I looked like. I just played, I don't know how I pulled it off.)

Celeste: As a band, what's the most difficult thing to deal with?

Adam: Each other. Nick...

Matt: We have the most brutal band practices, there's cigarette breaks every 10 minutes.

Celeste: (to Adam) Why do you feel that Nick is the hardest to deal with?

Adam: Because he's got the hardest head, biggest ego, big nose too, he's got a big cock.

Nick: You're talking about my dick? I got a really big dick.

Adam: Now that I got off my evil drugs- and Nick is more easy going we get along again, this last month with our band has been the most beautiful month in my whole life.

Matt: We spend so much time with each other that the fights aren't such a big deal; we're like brothers. He doesn't do drugs anymore by the way.

Adam: Except for pot and alcohol.

Aaron: Which on the record are drugs.

Adam: Marijuana is a HERB.

Celeste: What's your favorite subject to talk about?

Matt: Masturbation

Adam: Sex, and we like to make fun of people. It's mainly each other and our friends because that's who we love. We Don't go around talking shit about everybody we see, that's mean.

Adam: We're on Asian Man Records...

Matt: Oh yeah, representin'!

Adam: Mike Park kicks ass except for when he doesn't give people credit for recording with him!

Matt: On the Chinkies, on the Misfits of Ska II- Adam plays bass and Joey is the drummer. Mike wrote the chords. He said it was an all asian band with no drummer, well I'm not asian and Joey's skinny but he's not invisible.

For love letters or hate mail-->

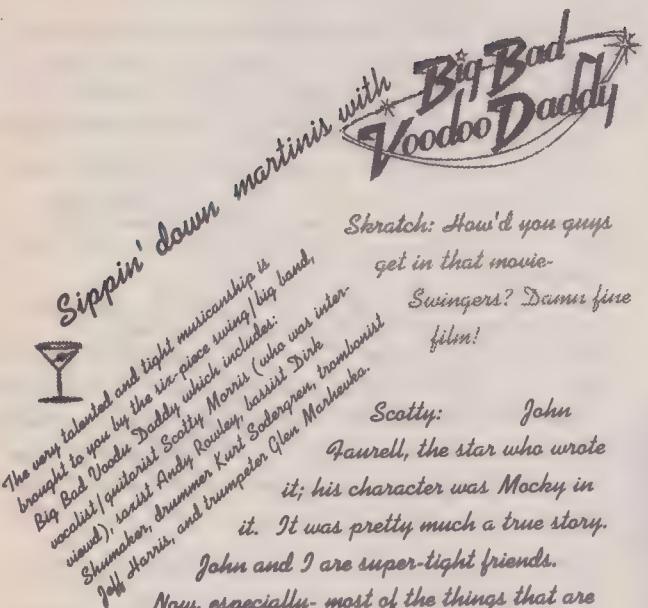
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Adam wants unity in the scene, between us all ska kids, hardcores, punkers, and all yall in-betweens. So try unity, you might like it. They are playing Santa Barbara soon with Mealticket, and that's all Matt says he knows...but I think he is lying. See this band. They will F'ock you.

Celeste Tabora



The very talented and tight musicianship is brought to you by the six-piece swing / big band, Big Bad Voodoo Daddy which includes: vocalist/guitarist Scotty Morris (who was inter-viewed), bassist Andy Rousley, bassist Dirk Shumaker, drummer Kurt Sodergren, trombonist Jeff Harris, and trumpeter Glen Markauka.

Scotty: John Faurell, the star who wrote it; his character was Mocky in it. It was pretty much a true story. John and I are super-tight friends.

Now, especially- most of the things that are happening now have happened because we're close. He's a huge talent.

Scratch: You started as a band in '92?

Scotty: We started in '91 as a three-piece. We were doing swing stuff and kind of a crazy rockabilly stuff, but it wasn't working. I really wanted to do big band . . . it was the horns that were missing. Pretty much from day one, once we added the horns and Dirk (the bass player) -- he plays string bass. That's when everything fell into place (early '93).

Scratch: How'd you guys get in that movie- Swingers? Damn fine film!

Scotty: That song is one of the songs about the very beginning of when we first started. It was funny. It was such an innocence with the crowds. no one knew how to swing dance. We would go in and play a lot of like rock, punk rock, mum . . . at meat market places. The feeling I would get from doing these type of clubs where people were just dancing and having fun. The song came from that to portray the times. I didn't know that Benny Goodman was called the "King of Swing", and then I realized it later.

Scratch: So, do you guys wanna be the Kings of Swing?

Scotty: Of course we want to be -- it's not gonna happen.

Scratch: Tell me about your punk back-ground.

Scotty: Most of the swing bands out there like Royal Crown, just the good ones -- there's 90 percent punks in that band. I came from the early '80s punk rock scene in a little town called Oxnard which had great bands like Ill Repute, Aggression, Dr. No. I played with all the guys and basically came from a punk rock scene.

Scratch: So, were you in a punk band then?

Scotty: I was in a band called False Confession. I co-produced Dr. No's album and stuff. In '83, the scene really died. I got out of it and was really getting into my roots, which was Louis Armstrong, and jazz, Miles Davis, and I never gave up on the Bad Brains and NOFX. I listen to punk more than jazz. It's funny. By the time this air, we may have signed with Fat Wreck Chords. We've been approached by major labels, and they don't get it, they wanna put out these mellow Sinatra records. They don't believe this thing is for real. This is not a fad. We wanna put out the records what we think people are going to like, not what some guy behind a suit thinks is a great swing album. And

Scratch: Tell me about the song "King of Swing."

as far as the big bucks are concerned, they can have the big bucks. We'll just put out good records.

Scratch: That's the punk way, anyway. When's the album coming out?

Scotty: May or early June. The top prospect right now is Fat Wreck Chords. He's got a label called Honest Don's Hardly used recordings. It's gonna be called big bad records/honest Don's.

Scratch: Do they have other swing on that label.

Scotty: Nothing, no. We don't want to be on a label with any swing, it's just like when Reverend Horton Heat was on Sub Pop -- it was like people were like "what the heck?" That was the smartest thing Sub Pop did.

Scratch: So, you really don't want to go mainstream at all?

Scotty: No, if signing to a major label means going mainstream.

Scratch: It usually does mean that, right?

Scotty: Yeah, that's what I think.. I've had good friends that were in good bands that were destroyed by major labels. They just buried them.

Scratch: Now, what do you think about if your songs were to be played on KROQ. I mean, it seems so close, it seems any day...

Scotty: I was on the phone with Hollywood Records and KROQ is dying to get us to do some stuff. It should happen.

Scratch: With Squirrel Nut Zippers on there and everything...

Scotty: I like the Squirrel Nut Zippers -- I don't think they're part of the scene at all. I think they got their own

thing going. See, they've got a big label pushing them, so that's great. We haven't had that yet. We were in the Hollywood Records soundtrack and those guys were sitting on their thumbs -- typical major label. I'll go on record -- Hollywood Records sucks. I would never sign with those guys in a billion years. I got a great story about Hollywood. We did the premiere party for this whole thing, and we never even got promo copies. They're a bullshit company, man. We go on the road pretty much every night of the week and we're promoting the record like crazy and they're giving us no support, zero, nothing.

Scratch: Are you going for the vintage sound or . . . ?

Scotty: What we wanted to go into a stripped down studio with no tricks, no whistles, no bells, and record a band really live, and record it honest as possible.

Scratch: What would happen if you get signed on Fat Wreck Chords and you get really big, will you still play at the Derby?

Scotty: We'll play at the Derby as long as we can. I would always like to play Wednesdays here. This is our home.

Scratch: Do you feel you have paid your dues?

Scotty: We've been busting our ass for four years now.

Scratch: Your playing over 200 shows a year, right?

Scotty: Yeah. Easy. That's one thing about this music.

Like ska, it's a live music. You got to go out and bring it to the people, so they know and believe, and that's where it's at. Our vibe is we're just trying to have a good time and throw the best party in town. People need that, put some style and class back into American culture . . . I'll drink to that.

-Scott Presant



Business in Lipzeig, East Germany, that's where the skinheads are from. It's like every skinhead popped out of the woodwork for that show. It was crazy. We played right before the Business and the crowd was silent the whole time, dead silent.

They hated us. Then the Business came on and the crowd went off. You could hear them singing word for word, they were rocking out.

B: Do you have any more plans on going back to Europe?

J: Yeah, hopefully by this summer. Maybe sooner.

B: Do you find it hard to write music because there are so many bands and you don't want to sound like any one else. Personally, I THINK NOFX RUINED IT FOR EVERYBODY.

J: It's not that NOFX has ruined it for everybody, you know...they um...they um...they became different and started writing different songs. People change.

B: I personally don't have anything against them, you know what I mean.

J: I know exactly what you're saying. If we worried about what everybody else was doing- we'd be freaking out.

B: Are there any new bands that you like?

J: Very few. I do like the Nobodys. And I like Good Riddance

they have the same influences we do. Jugheads Revenge's Image is Everything is one of my top ten albums of 1996, and I recommend adding it to your collection.

-Bruce Kolberg

B= Bruce
Kolberg
(Skratch)
J= Joe
(Jugheads
Revenge)

B: Are you on tour with the Descendants?
J: Yeah, we "jumped on" on the 30th
B: That's so weird they got back together.
J: I was at Epitaph the day they were talking to Brett and I didn't think it was gonna happen, but it did.
B: Whoa! (the door opens and I could hear the crowd singing over the band.)
J: They're good, we got to play the last show when they did a week at the Whiskey. Man, I was so stoked cause they sound so good and there's so many bands that come back that suck and it blows. You know it's like all that you loved about that band and you go see them now, they're lame but not these guys (Descendants).
B: Were you at the Bad Religion Lankershim show?
J: The riot show, no we didn't play that one.
B: You played the show they rescheduled.

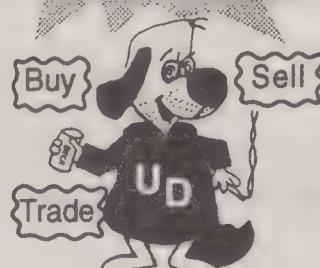
J: The last time we played in Orange County was at the Miramar in San Clemente with the Adolescents and it was Circle One last show. Boy, it was a show to remember. It took me two hours to get there. About ten minutes before we played there was a total skinhead attack and I walked off the stage into my car and went home.
B: Did you play?
J: Yeah, but it was a total mess, we had everything thrown at us. All because of the F.S.U. thing.
B: Do you have any stories about being on the road?
J: The last time we were in Europe we played with The

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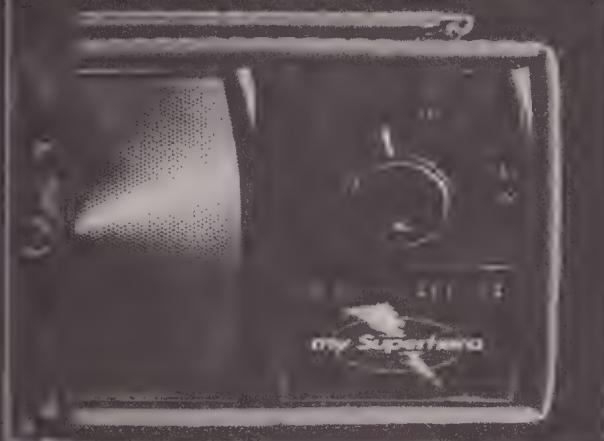
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BC - Brian Cooksey, guitar 8
MC - Matt Cimino

MC: When will you see CB for the tour?

CB: June.

MC: Are you hoping with CB?

CB: I'm not. I'm not. I'm not.

MC: Do something different, no 12 songs?

CB: Not 12 singles?

MC: Do I have a bad memory thing, where you seem to like writing songs that you've heard, then never trying to hear it again. We played with a good team . . . manager, artists, photographers. A real positive attitude. I think a positive attitude is important. Our approach was to take what feels good and go with it.

MC: When you do your tour, where do you go?

CB: The whole world.

MC: Brian, most of your material that I know is from the Cadillac Ranch days. I really admire your beautiful

music. I think it's great but I don't think the really good musicians in West Texas and the like are writing. These guys just rock. I don't understand what's going on everywhere. Only a few other bands are still up in in the clubs, like the Devil's Disciples, the Devil's Disciples, the Devil's Disciples and Rock Action. I don't know. I don't know.

MC: You're right. People don't and they were a band you from. They used to play together.

CB: Do you see your songs as more personal or more universal? Or do you believe the personal is political, to quote a saying from the

Devil's Disciples, you know, people, people, people, people.

MC: He says something about Huckleberry Finn and it's not clear, but that character can get something out of it, too.

MC: I think he was talking about have a reason to fight, but for the territory -- soldiers, civilians, isn't that what's going on and that's exactly if he or she is different. Anyway, you guys had it so good. I wish you all the best. Thanks for taking the time.

about things important to me, and not myself and my high. But we're not a straight edge band. I give props to all my friends in straight edge bands because for me, I think that stuff is awesome. But there's people in my band that do drink or do smoke. I'm certainly not here to judge anybody.

S:
What do
you want
to hap-
pen to
the band in the future?

J: A chance for as many people as possible to hear our music and decide for themselves whether they like it or not. I want to tour as much as possible. To use the word success, it's kind of a loaded word to use because success is in the eye of the beholder. To some people, it's money or fame or fortune. But maybe to someone like me or the rest of the band, success measured by someone who listened to our music and is really into it and can relate to our songs. Right now, get out and play as much as we can.

S: What do you think of the O.C. scene, how it's changing?

J: I haven't been to any O.C. shows in the last two years. There's no all ages clubs out here. It's impossible for us to get to play on an all ages shows. We've tried and promoters get misinformation that if we play in Orange County, it's going to end up in a riot situation. It almost scares us to do it; if something does go wrong, we'll take the blame. There's so many people in bands out here, and it's easy to give up. I think the scene could be a lot more solid with an all ages club with weekly shows, awesome security and low door prices.

S: Tell me about the Snow-Jam tour.

J: It's a tour in the major eastern provinces in Canada; we'll be playing with Propaganda and Good Riddance, and a bunch of those bands are going to be playing. After the east coast tour, we're going to Canada. I'm personally really supportive of the whole snow-skate-surf thing.

S: You skate?

J: A little bit. I snowboard a lot. I think the Snow-Jam is a real positive outlet for people.



S:

What's your favorite band on your label, Fearless?

J: The Whitekaps -- they're one band that has always helped us out. I think they're one of the most underrated bands in California.

S: I know you're really happy with Fearless records. Tell me about your relationship with the label.

Straight Faced

J: Even when we were on other labels, Bob helped us more than they did. He's always

supported us. He got us over to Europe. If there's a problem, it is resolved in a heartbeat. I wish I could say something bad to counter all the goods, but it would just be a lie. I've had negative experiences with previous labels. We've known Bob for a long time, and Fearless is awesome.

S: Any last things you'd like to say?

J: I'll let you write the catchy ending.

Okay, Jonny-Well here it is. Hailing from Huntington Beach an explosive, aggressive, hardcore band breaks through the sandy surface with some raw music that'll knock your fuzzy little ears into a nasty little frenzy. This is a band I guarantee will kick your ass out of commission live, so check 'em out.

Straight Faced is currently on tour heading east-bound - United States style and will be playing at the Snow-Jam in Canada in several weeks. Then, in May or June they'll return to these sunny parts again.

—Scott Presant

STRAIGHT FACED

J - Jonny, vocals
D - Dave, new guitarist
S - Skratch

Straight Faced

S: Tell me about the Europe tour you recently came back from.

J: We toured with Ignite playing in front of 2,000+ people. Kids out there don't have shows going every weekend. Out here (in Orange County) You have ten different shows you can pick from on a Friday night. They don't have enough live music to take for granted -- and when bands come, the kids really appreciate it. Really, really cool people out there -- they're really receptive and try to understand whatever it is you're trying to portray. I can't wait to go back.

S: Do you describe your music as hardcore?

J: ANY time you label a band's style of music, it gives preconceived notions about the band before they see them play. Our music is pretty aggressive and hard. I suppose it's hardcore; I like to see it as more than one specific style of music or writing. We're just beginning to do what we're going to do with the band.

S: Do you describe your music as hardcore?

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S: Do you have some kind of message or attitude you portray?

J: Lyrically if there is a message, it's a

positive one. I'm pretty positive and maybe a lot of negative things are around me.

S: Like what?

J: Being 23, 24 and growing up in Huntington Beach, there's a lot of negativity around me.

S: Drugs or violence or ...?

J: I've had some pretty bad problems with drugs in the past. And as far as the scene goes, there is a lot of violence out here. We definitely have songs that address those



issues. I think music is basically for everyone. Where I come from was the scene when hardcore bands, punk rock bands, and even metal bands could play together on the same bills and everyone would have a good time. It was awesome. One of our best shows was with the Aquabats, who are obviously the antithesis of our sound, and it was awesome. It was a great vibe. People don't need to be locked in with "I listen to this".

S: How did you get out of the drug scene?

J: It was a health/jail thing. I had a couple of cardiac arrests and that was pretty influential to make me stop. Everyone I knew was going to jail or dying. I mean it was just a real big, black negative space in my life. Luckily, I stopped. Not doing drugs and drinking alcohol enables me to function as a human being, to have emotions and care about my friends, care



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STRAPPED IN
with Devon Townshend From:
STRAPPING YOUNG

by phone February 12.1997

Q: So what have you been up to recently?

A: I just got back from two weeks in Europe preparing for our tour March 27th.

Q: Who are you playing with?

A: It's a tour called Full of Hate, with Neurosis, Crowbar, Entombed, and etc.

Q: Is it coming over here?

A: No.

Q: What kind of music do you consider yourself?

A: Strictly metal.

Q: I like when you guys play fast, why don't you keep it fast? It sounds a lot better and I think a lot more people would like it too.

A: No, I write my music for me. Really fast stuff just bores me now, so I just write what I feel.

Q: Who do you guys play with usually?

A: Well last year our guitar player was in Front

Line Assembly

and we didn't get to play as much, but usually it's just anyone. We don't care as long as we play.

Q: Where are you from?

A: Vancouver. I'm still living there actually and I come over here a lot. It rains like 8 months out of the year in Vancouver and the people are really cool.

Q: Does your label Century Media treat you guys well?

A: Yeah, we are really just a project band so they treat us as good as they could. They send us on tours and give us money.

Q: Any new stuff you are working on?

A: Yeah I started my own label called HDR, and doing this song that's all fast and crazy and it's lyrics go, Oh my fucking God, and it has like four bass guitars.

Q: So are doing this just for fun?

A: No it's to get it all out of

my system. I like a lot of shit as a writer and I need to get it all out sometimes.

Q: How long have you've been playing?

A: I grew up in a musically family. My parents dropped the piano on me when I was three. I watched the Monkees and I just wanted to always play guitar.

While I played piano that's all I wanted to play.

Q: Do you have any main influences?

A: Everything really, Styx, and man Thriller changed my life. It changed every year.

Q: How old are you?

A: 24.

Q: What can you tell me about the other band members that we don't already know about?

A: The drummer is a 300 and odd some pounds, he's hard to sleep in a room with, he farts a lot, and drinks way too much Jim Beam. The bass player one time threw an ashtray at the

stage and it hit him and he jumped off the stage and kicked the guys ass. So he's a good guy to have on our side. The guitar player is 32 years old so he's basically the know-it-all when it comes to metal, he helps with the riffs and stuff, and for me I masturbate frequently and am not afraid to cut farts in public.

Q: Anything else?

A: We started a porno collection, each of us puts in \$20 at the end off the month and buy a bunch of porn.

Q: Do you have a lot of groupies?

A: Not really but no matter who you are if you play you are likely to have groupies. I see it as if they like your music and are willing why not let em suck your dick as a thank you for liking your music, or so.

Q: Do you have a job outside of playing?

A: No, but I write cartoons for a Japanese guitar magazine. I am never going back to work. I went from working in restaurants I worked at A&W, Earls's, then to Lone Star to playing music, and hopefully I'll never have to go back. It's funny because the place Lone Star - I had to call out the orders back like a Texas Cowboy on the microphone. I basically felt like a piece of meat. It was so degrading.

Devon was so cool, I told him I think they should play faster. He said he is going to make me a tape of the faster stuff for me. How cool is that?

-Sasha

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The original plan was to be a techno-industrial-ska band, but then they decided on being what they are-themselves. A year later they gained a drummer. Then came Ikey. Lead vocalist/guitarist Jesse Wilder puts it best, "I like to think Teen Heroes started 6 months ago, when Ikey came in." One dark, chilly evening Jesse, bassist Alexis Haretakis, keyboardist Ikey Owens, drummer Jeremiah Farchick, and guitarist Pete Burburich sat down with me at a nameless coffee

TEEN HEROES

house. We discussed the REV revolution, fear of water bottles, and what its like these days to be Southern California's.....

Celeste: What problems have Teen Heroes been faced with?

Jesse: We've been faced with short sets...we've been faced with (in a girly mimicking voice) "Play ska!"

Alexis: I've been faced with water bottles.

Celeste: And how do you feel with people asking you to play ska?

Pete: Disappointed, that they can't appreciate anything but ska.

Alexis: I expect it, I really do.

Celeste: So what keeps you motivated through it all?

Jesse: You know, I was just thinking about that, I guess it goes day by day.

Ikey: I know what keeps me motivated, I love music.

Alexis: Yeah, when I see the music grow.

Ikey: I just love playing keyboards.

Pete: I vow to mention one thing every interview and that is Fairuza Balk. You were talking about motivation and Fairuza Balk is my motivation.

Ikey: Did you ask who we're gonna date when we're famous? Jeremiah's gonna have his girlfriend still, I can tell.

Jesse: I'm definitely not gonna date someone who's famous.

Ikey: I know who I'd date, Tyra Banks.

Celeste: What's behind your songs?

Pete: (bluntly) Chicks.



Jesse: I'm trying to stray away from the girl thing. Although that's all I used to write about.

Alexis: No, you have a song about not having a home, kind of.

Jesse: Yeah-a song about an old drummer. Its pretty much...I come up with music and then I go, "What's on my mind right now?"



Celeste: Who has influenced your music?

Jesse: More recently, Ben Folds Five.

Ikey: Yeah, a lot.

Celeste: Wasn't there a band while were growing up that made you go- "Wow, I wanna do that!"

Jesse: the Beatles

Ikey: Sly & the Family Stone

Pete: Poison, I'm not shitting.

Alexis: I never thought that I wanted to be in a band I just wanted to play. Pete helped my pick out my first bass. Then he asked if I wanted to

play in this band and I laughed at him, I was like "you're crazy, I don't know how to do shit."

Celeste: How long have you been playing?

Alexis: I've been playing for 2 years.

Jeremiah: Carnival art. I started playing...like 8 years ago.

Jesse: I've been singing since I was 11-against my will. I wanted to be an actor. I've been playing guitar for like 3 years and I still suck but I am proud to say that I've never taken a lesson before.

Ikey: I was in my first band when I was 13.

Jesse: And how old are you now Ikey?

Ikey: I'm 22 years old.

Jesse: Goddamn!

Celeste: Which song is most meaningful?

Jesse: Its like everytime there's a new song, that means something to me. Its the most meaningful because I just wrote it. It used to be "1000 & 1" but then that just passed away. Then you've got "I can" and that was

pretty emotional for me.

Celeste: Where are Teen Heroes determined to go?

Jesse: If Ikey answers this one then its just gonna go on and on.

Ikey: No, I can put it very simply.

Jesse: Ikey says this is for real.

Ikey: I think it should go as far as it can go.

Jesse: I'm sorry but, I want the crowd to jump up and down.

Alexis: I wanna see people stoked that we're playing.

Pete: My dream is to play the Great Western Forum. I'm not kidding...

Celeste: So what else do you want from the fans-besides to jump up and down?

Jesse: I don't really care about them spending money. I try as hard as I can to get into shows for free. I try to do it the Tazy Phillipz way and get everything for free.

Ikey: Here's what happened with Pocket Lent that made me really happy that I want with Teen Heroes. We were playing and I looked down and I saw these two kids totally going at it on the floor, totally mackin'. This guy turned around and started going off on his girlfriend really passionately and that was beautiful.

Alexis: Do you know what I mean though? There's a couple albums that I can listen to when I'm totally happy or when I'm totally sad

and they fulfill me. They make me so happy. I'd love for somebody to feel it from listening to us.

Pete: On January 25th, I was at Koo's,

some girl came up to me and said she bought the tape and that track no.2, which is "1000 & 1", she said that song really really really meant a lot to her. That seriously meant a lot.

Jesse: All I got to say is nobody talks to me. I'll be standing with a band member, I'll be standing with Pete and they'll go "Pete, that was really good tonight."

Celeste: Would you like that to change?

Jesse: I'd like people to tell me they like it.

Alexis: Sometimes I'm afraid that when people tell me they like it-like when I say thank you, I don't sound sincere.

Jesse: I think one of the best compliments I got was by Fred Fight, telling us our new stuff was really good. We're trying to expand. I really don't want to be labeled as a pop band.

Ikey: Its all rock and roll in the end.

Jesse: Sarah Barrett says we have too much rock n' roll but what else is there ya'know?

Celeste: Is Teen Heroes planning on touring anywhere?

Jesse: ...I just want to take a road trip.

Ikey: It'd be cool to do like Northern California.

Alexis: Look for the REV tour it'll come one day.

Celeste: What does it mean, REV?

Jesse: REV is a revolution of music in reverse. Henceforth the first three letters, R-E-V. It's a trademark thing we came up with. So I was sittin in my room and I was thinking somebody said this was ska music. I can make up my own music, I can name it. I'm still striving for something new.

Ikey: To me REV is like a new version of POP.

Jesse: If we do have any fans and if they like us check out more bands like Action League and Wank.

Alexis: Cara's Flowers and Phantom Planet.

Pete: 100 words for snow.

Soon, our conversations strayed away from the music biz, and Pete ran away babbling little nothings into the tape recorder. And we went back to see Action League. Come see Teen Heroes, they're remarkable, say hi, they're entertaining. For more information, or to get on their mailing list, write to: P.O.... Box 318 / Surfside, Ca 90743
And ladies, PETE IS SINGLE AS EVER.

P.S. interview stuff:

Jesse: I'm waiting for the weird questions-I heard you asked some weird questions like would you rather kiss an elephant's butt or wipe your dad's butt?

Pete: Would you pick apart your poo?

Celeste: Why does everyone want me to do that? I've been trying to stray away from that.

Pete: What's your favorite food and your hobbies?

Alexis: I like cheese.

Jesse: I like anything that won't make me sick.

Pete: Rice and potatoes are the bOMB.

Ikey: My favorite food would be chili fries.

Pete: Sleeping is the best thing in the world. Music is my hobby. The hobby that brings us all together.

-Celeste Tabora

Golfing with the Mad Caddies (formerly known as The Ivy League)

Although the Mad Caddies have some of the more impressive bills, it's hard to label this band purely ska because they combine such an eclectic mix of musical styles. Their variations on rock and ska, backbeat reggae, ragtime, rockabilly and country bespeak of their numerous individual influences. So here

lowdown on their past, present and future...



How long has the band been together?

Sasha (guitar): We've been jamming for the last 3 years.

Nick (baritone sax): But with horns, about a year and a half.

And you guys grew up together?

Sasha: Yes, we all went to high school together. We've all known each other for 5 years.

Todd (drums): Small town of Santa Inez.

Chuck (vocals): We played AYSO together.

Eddie (trombone): And Carter (guitar) and Michael (trumpet) aren't here.

Who does the songwriting?

Chuck: It's a collaborative effort starting with someone making up a base part of the song or even the whole entire song. The other guys come in with their 2 cents and we bring it all together.

Who writes the lyrics?

Chuck: I write most of the lyrics with help from some other people. When we first started out, a lot of the lyrics were pretty childish, just making fun of people in high school, talking about being drunk...

Sasha: football players

Todd: cheerleaders

Chuck: and preppy girls. But as we've grown older we've switched to some more serious topics.

Governmental control, police...

Mark (bass): world peace

Chuck: drug addiction, alcoholism, stuff like that.

What is Polyester Khakis about?

Todd: Because we live in a small town, the cops around there are all just stupid fuckheads. We get really sick of them just pulling us over and searching our cars for no reason. They have nothing else better to do than bust little kids.

Chuck: I spent 8 hours in jail just for having a marijuana pipe. That wasn't cool.

Where did your original name Ivy League come from?



Sasha: We were just thinking of goofy band names one day, and we came up with Ivy League, though we weren't intending on using it. Our gimmick would be wearing preppy clothes, top-siders, v-neck sweaters, slick our hair back, and drink cham-

pagne.

We used to be called Crack Macaroni in the really early stages of the band.

Any why do you have to change it now?

Sasha: I guess there are two other bands with the same name so our label told us that sooner or later we will get sued. So instead of having to pay attorney's fees the best thing to do would just be drop it and get a new name. We are now the Mad Caddies.



How'd you come up with that?

Sasha: We first came up with the Caddies...

Chuck: Cause we're caddies and we cater to all the other bands.

Sasha: Yeah we carry everyone else's clubs.

What's up with your upcoming album?

Mark: Well the album is coming out in early April, probably under the title "Quality Softcore".

Under what label?

Sasha: The label is called Honest Dons and it's owned by Fat Mike of Fat Wreck Chords. It's kinda like bands that he likes but wouldn't fit on Fat Wreck Chords.

Are the songs on the demo included in the album?

Chuck: All songs on the demo...

Mark: Except for a couple. You will not hear Lee Majors and My Girlfriend. But all others plus a whole bunch of new songs that the public should like.

So how's the scene up in Santa

Barbara?

Eddie: It's really big right now. It's gradually increasing and more people are coming to shows.

Todd: The scene up there is pretty young. Most of the crowd is 12-18.

Chuck: Actually there are some college kids.

Todd: One of the main clubs we play in is a Christian club called the Living Room which promotes a drug-free environment and so it draws a lot of young kids.

You play in a club that promotes a drug-free atmosphere but your lyrics sometimes deal with drunkenness and getting high. What are your views on that?

Chuck: A couple of our songs are actually anti-drug. I'm pretty much against drug addiction, but I think recreational drinking in the right place and if you're not driving anywhere is okay. **And it's okay to have fun, smoke a little herb. But as far as any other drugs I'm very against anything like that.**

Todd: I think that's a band thing.

Chuck: Yeah that's also band agreement. Everyone's against any drugs.

Sasha: And laziness and people who just smoke weed all the time.

What do you think about the scene in and around Orange County?

Chuck: I think it's pretty played out right now as far as the [quote-unquote] ska bands. **The scene all over is getting a little bit tired and it needs some fresh kinds of music brought into it.**

Mark: I think it basically needs a kick in the ass.

Bands like No Doubt have gotten mainstream and made it into a nice, acceptable kind of music. It's time for a new thing to break through doors and welcome something new and I think a hybrid of a lot of styles will bring that in. So hopefully we can be a part of that.

Sasha: When you look in Rolling Stone and see the top two trends for 97 include ska, it's kinda weird seeing how it's gotten so big. **It seems a lot of the bands are just ska-by-numbers.**

Todd: It was always better when it was a sub-cultured type deal. Well, it still is but it seems bigger anyway.

So you guys are against "selling out"?

Sasha: Unless there's a lot of money. (Laughter)

Chuck: We think signing to a major label shortens your career as a musician.

Mark: A lot of the industry weasels are hyping up the new

thing, quote-unquote ska, and I think they are going to jump on a lot

of bands for a quick fix. **We've distanced ourselves from a lot of that and don't want to be a part of that scene because a lot of it will fade once the fad's over.** It's the whole grunge theory.

Sasha: But as far as selling-out, I wouldn't call No Doubt sell-outs because they've been doing this for ten years. They deserve

some of the rewards for all the good stuff that they've done. As far as other bands it's not right to ridicule Less Than Jake for signing to Capitol cause they've been touring around America for six years and eating Taco Bell. Bands like that who have been around for so long deserve some of the benefits.

Todd: Did you just say Taco Bell? Then how do you define selling-out, signing to a major?

Chuck: Conforming for the dollar. Letting producers tell you what kind of music you're gonna play.

Todd: Just going for what's popular now, and not actually what you want to play.

Nick: I wouldn't be in a band that would



ever change their music just to make a lot of money because I'm just in it to play. That's the bottom line.

So, get your lazy ass out of the house, eat some burritos at Taco Bell, and skank your guts out to the grooves of the MadCaddies on March 28 at the Glasshouse.

-KC

JAMES BARNHAM

Age: 22

Height: 5'8

Weight 145 lbs.

Dark Blond

Eyes: Green

Hobby/Job: Promoter

J - James Barham, promoter for Back Alley
S - Skratch

James Barham is the promoter for the new all-ages Fullerton Club, Back Alley. I had a chance to talk to him; here's what he had to say.

S: How long have you been doing this?

J: I've been promoting now for four and a half years. It's now just starting to pay off a little bit. You got to have patience to be a promoter. I go to school full time. Any band that has ever played with me - I take care of them. You never know when they'll get big and return the favor.

S: What are some of your favorite local bands?

J: It's a hard question -- Course of Ruin, Mind Driver, 3-Ply, EDL, Stymie, Longfellow, Jeffrie's Fan Club, Channel 6. It hard to see in this scene; every band is good in their own way.

S: What is your philosophy about the Back Alley?

J: I can put any Orange County band in the Back Alley, and it's a great show immediately.

S: How do you feel about the OC kids coming to the shows?

J: I absolutely love them. If it weren't for them, I wouldn't be able to put on shows.

S: Will you have punk at the Back Alley?

J: I may be able to have punk. I don't want to put on a crazy hardcore punk show. It's a matter of timing. Fullerton is really paranoid that I'm going to have another Icehouse-type situation. I'm working on getting some venues for more of the hardcore type punk music.

S: Tell me more about your relationship with the city.

J: People wouldn't actually believe it. The city of Fullerton is really cool and easy to deal with. People think they're the tightest. They're behind what I'm doing, but you have to

abide by city rules and laws. The rules aren't that tough. The first thing I did with this place was to set up a meeting with fire and police. I told them to tell me what to do, and I'll do it. I'm doing shows as a result.

S: Tell me about the cons of promoting.

J: To be perfectly honest, I can't think of anything. If fights occur -- that kind of stuff sucks. I want to put on a show that is absolutely perfect. People saying that the show sucked. When bands cancel shows after putting out a flyer -- that's something disturbing. As fun as it is, between promoters it's a business. You don't want to start wars between promoters. You start dissing other promoters/line-ups and it's an all out war.

S: What is your goal as a promoter?

J: To put on good shows. To get the blood flowing in Orange County. There is no reason that kids should have to drive a half hour or hour to see OC bands. We need some clubs here in OC. Hopefully, I am helping out the problem. There's potential here in North Orange County.

S: What's the 1 myth about promoters?

J: The biggest myth is that promoters make a killing off the shows. Say you have 300 kids at 5 a head. They think you're taking that home. When doing it right and legally -- lights, security, sound, staff, promo costs, rental fees -- a lot of times you'll be lucky to break even.

S: What promoters and clubs do you admire?

J: I really like what 98 Posse has been doing. If it wasn't for them, there would be no scene. They put on the big, good quality shows. If it weren't for Koo's, where else would all these OC bands play at an OC place? Regarding 98 and the Showcase, I know a lot of people hate 98 or the Showcase. That said, go ahead and ask yourselves, "If it weren't for them would there be any shows in the area?" You have to admire them. They have helped the music scene stay alive in Southern California.

James has many plans for the future including opening a few more all age venues in Orange County 1997. Lookout for some hot upcoming shows at the Fullerton Back Alley. You can catch Save Ferris there in late march.

-Scott Presant



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2-21-97 Back Alley with Grover's Headache, Jeffries Fan Club, Channel 6, My Other Brother Darryl, One in a Million, Course of Ruin

I Missed the first band. Sorry.

As tempting as it was to call One in a Million just another one of the million ska-punk bands around, they did show lots of potential as the set rolled on with their last three songs, namely the punkier "One in a Million" and "Simon". In some instances though, the vocals were sloppy and off-key, and stage presence was a bit lackluster.

The lead singer of the next band has an eerie resemblance to the singer of Blues Traveler. Anyhow, the ska band My Other Brother Darryl seemed like they were genuinely having fun onstage and performing. Their goofiness and childish humor got more of a response from the audience. Musically, they play some ska, a little punk. They covered REM's "It's the End of the World" but didn't really do anything special with the song.

One of their better songs "Rock and Roll Star" incorporates some glam rock, but everything else wasn't

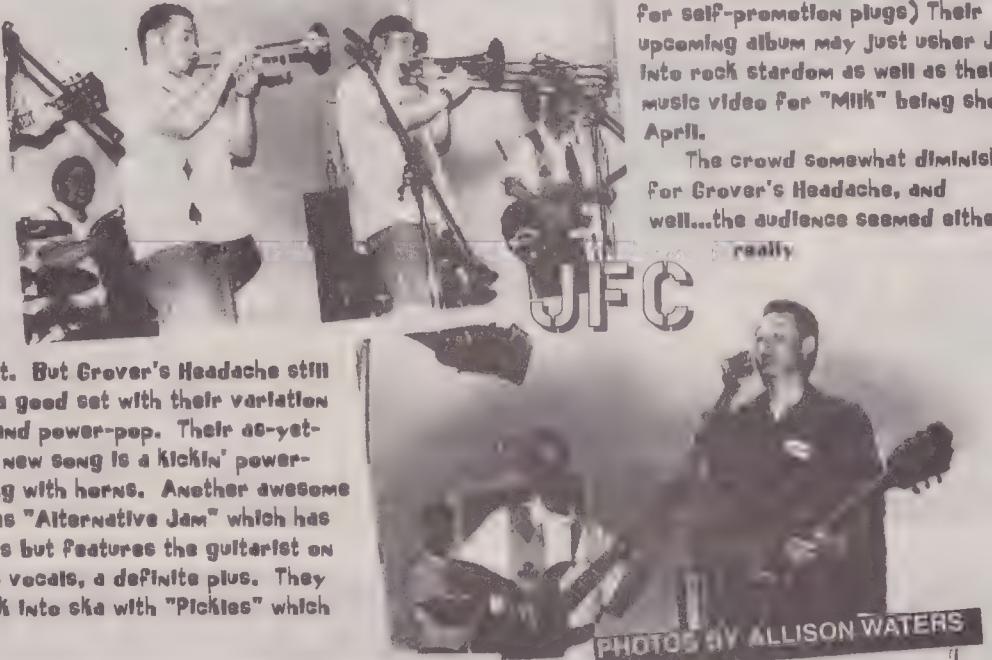
too memorable. To judge and label Channel 6 just based on their track from "Punk vs. Ska" would be completely erroneous. They opened with their cute little ska song "TV Life" from the compilation and then the rest of their set whipped into some odd, frenzied mix of punk, hardcore, rap and ska and I found myself in the midst of undiscernible noise. Some of their songs reminded of a really bad Korn imitation and their performance of "The Crowd" just sounded like Operation Ivy, not Channel 6.

With smooth vocals and a great rhythm and horn section, Jeffries Fan Club masterfully combine ska and rockabilly to deliver some excellent songs. Their stage presence is fairly good and it can only get better, and their matching shirts really add a nice touch. Highlights of their set include "Dream Girl" and check out the catchy horn part in "Milk". JFC

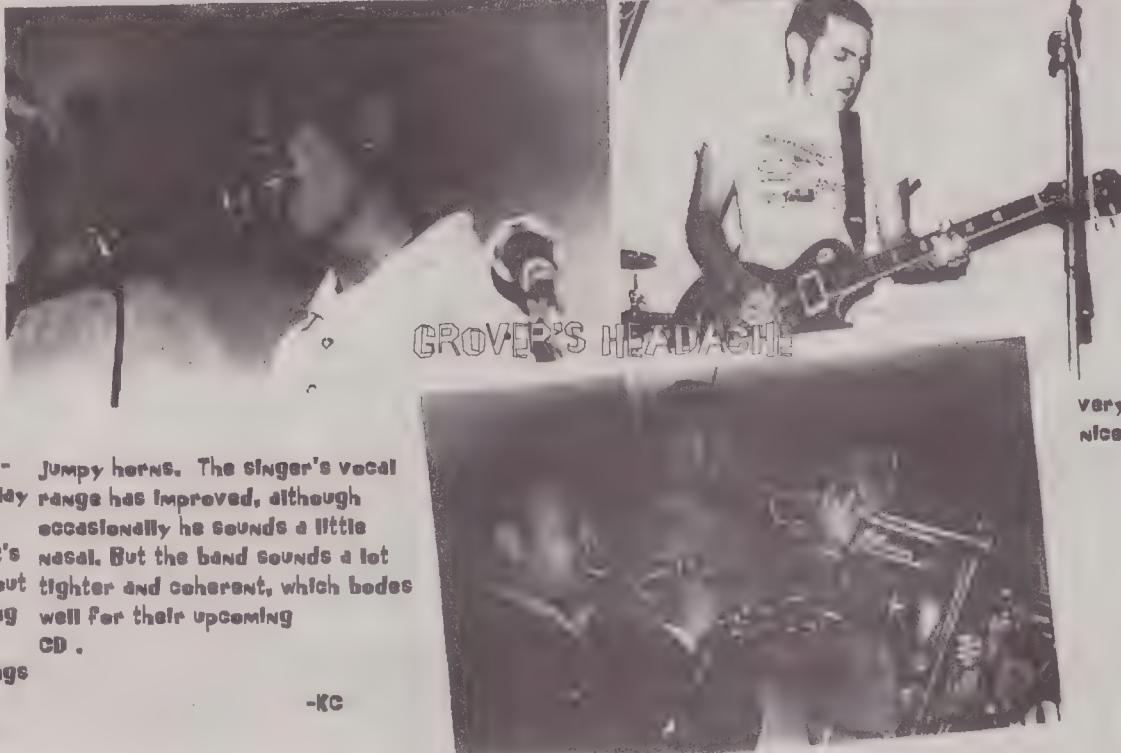
closed with that damn good song "12" off of the "Punk vs. Ska" compilation. (the editor rewards writers with precious amounts of \$\$\$ for self-promotion plugs) Their upcoming album may just usher JFC into rock stardom as well as their music video for "Milk" being shot in April.

The crowd somewhat diminished for Grover's Headache, and well...the audience seemed either

really



PHOTOS BY ALLISON WATERS



tired or bored during

their set. But Grover's Headache still played a good set with their variation of ska and power-pop. Their as-yet-unnamed new song is a kickin' power-pop song with horns. Another awesome song was "Alternative Jam" which has no horns but features the guitarist on back-up vocals, a definite plus. They got back into ska with "Pickles" which has

jumpy horns. The singer's vocal range has improved, although occasionally he sounds a little nasal. But the band sounds a lot tighter and coherent, which bodes well for their upcoming CD.

-KC

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THE CAR TUNES & LOCAL CITY

Welcome local O.C. shows! It's great to finally have the chance to go to shows that are close to home (well that is if you live in Orange County). On February 28, 1997, the Back Alley in Fullerton hosted five ska, and punk bands, for an inexpensive price tag of \$6.00. The venue was good, despite the sound problems, fire the sound guy, he sucks.

The Car Tunes, a new ska, punk band opened the show. I have seen this band before, and honestly they were not too impressive. Tonight, though The Car Tunes were right on target, with their ska, punk friendly songs. The band seems to have a great time on stage. The vocals were strong, the rhythm section sounded great, with the horn section falling right into place, making some catchy tunes. A hip version of, "Only you" was played, and at one point in the set kids were singing along with the songs, and dancing on stage, which was great to see. Overall, The Car Tunes performed a good set of ska/punk, check them out.

Punk, anyone? Next up was a three piece punk band with the name of 3-Ply. This is a fast paced punk band with a good over all sound. Their punk rock was shown well in, "Nice Guys Finish Last", which was dedicated to the promoter of the show. Considering this was mainly a ska show, 3-Ply put on a hard hitting strong set.

Here's an O.C. ska band, with good potential for fame, and fortune, it's the Pharmaceutical Bandits! With three extra horn players on stage (Angel, and Jared of the Other Cuts), R&B's rocked the house. They started off the set with "Secret Agent Man", which is off their demo. The overall sound from the band was great, despite the technical difficulties. The vocals harmonized well, with the rest of the band. A song about those damn popular girls, "Teenage Idol" was played, along with "I don't care", which got some great audience participation having the crowd sing along. If you have not checked out this band, I urge you to.

A down part of the night was when Link-80 performed. The band is not necessarily bad, but the vocals need some work, big time. Hint to the vocalist: don't scream, sing. Being punk rock does not mean you have to see how loud you can scream. Some of the songs that I would rate fair were, "Termination", and "Jonas loves Bonnie". I guess if your into loud music, Link-80 would be your type of band. Anyone have any Excedrin? I have a headache this BIG!

At the top of the bill was a local favorite, Low Pressure. This is a strong band, with catchy ska happy tunes. There is a change in the line up of Low Pressure, Rich previously of Grouver's Headache has joined the ska ensemble. They were amazing, the rhythm section, horns, and vocals formed in to create the unique sound of Low Pressure. "Just Another Day", a poppy ska tune was played. Low Pressure attempted, "The stray Cat Strut", which they seemed disappointed with, but I was quite impressed, since it was their first time playing it. Vocalist, Jackie was amusing, stage diving, and floating (well, kind of), into the crowd. A highlight of their set was when they sang Happy Birthday to the Pharmaceutical Bandits (they are one year old!). Low Pressure closed the show with, "Insane", which was a fitting end to their set. If you have not seen Low Pressure, I feel very sorry for you.

-JOE LICRUOLI

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**SICK OF IT ALL, A.F.I., STRIFE
& GOOD RIDDANCE
@ the Showcase January 3,
1997**

Hardcore to a hardcore extreme. That would perhaps be the best way to describe this all-star line up of a show. I came with high expectations, and believe you me, I didn't leave disappointed by any means.

First came Santa Cruz's own Good Riddance, who are on Fat Wreck Chords but are far from sounding like it. They played the best set that I've seen them play to date, by welding hardcore, punk, energy and thought into one colossal package. The vocals of Russ Rankin simply dominated with his ability to sing both punk and Victory Records influenced hardcore simultaneously.

Then Strife hit the stage in true Strife fashion; with a lot of violent energy. These straight edgers gave me some hope for the straight edge scene, because they actually knew how to play more than stupid metal songs (key word in that sentence being some). But the down fall of their set was Rick Rodney's vocals, who's vocal stylings sound similar to that of a wart hog ... being circumcised.

Next on the bill was A.F.I., who were the crowd favorites, and it was apparent as to why. (Mef! That rhymes!) They delivered some of the best old-school-hardcore-punk that I've heard in quiet some time. The best moments of their set came when they played an energetic and crowd assisted version of "Wake Up Call." These Berkeley boys clearly showed where hardcore-punk's original roots lie.

Last was the immortal Sick Of It All, straight out of New York. These guys proved that just because a group is signed to a major label, that doesn't mean that they've sold out. S.O.I.A. delivered some of the best hardcore-punk-noise my ears have ever experienced. The two highlights of their sublime set was one of their new songs "Closer," and Lou Koller's insightful and colorful humor between songs. Unfortunately, they had to end their set prematurely when the cops showed up. The fuzz made a special guest appearance because the Showcase over-sold the show, but shit happens and it was an interesting way to end a most memorable evening.

-Jason Chittenden

**SENSE FIELD,
JIMMY EAT WORLD,
GAME FACE & ELEVENTEEN
@ Koo's Cafe February 7, 1997**

Holy shishkebab! Sense Field playing at Koo's with Game Face and Jimmy Eat World, who could ask for more at Koo's? Not me that's for sure. Crumbox was supposed to open the show, but they either canceled or I showed up late; I'm not sure.

The first group I saw was Eleventeen, who's name I've heard a million times, but never had the opportunity to see them. They played a completely acoustic set without drums, which was folk-like but not boring in the least. Max Collins' vocals were similar to that of Brad Nowell of Sublime. Collins wasn't trying to imitate Nowell, they just both sing with a lot of emotion and soul. They did an awesome ren-

dition of Jawbreaker's "Save Your Generation," which brought out emotion that wasn't apparent in the original Jawbreaker version. Eleventeen even gave out free copies of their seven inch which is a must for any collection (too bad it's only two songs).

Next was the power pop of Game Face, who delivered a decent set with an abundance of emotion. They mainly played new material from their upcoming EP Cupcakes, but they also played some old favorites. The rhythm section exhibited their strongest asset that were all that and a bag of chips.

Then came Jimmy Eat World, who were all right but didn't deliver anything too original nor overwhelming. They are your basic alternative-pop-punk with a lot of feeble attempts to deliver profound lyrics. However, the crowd obviously didn't share my opinion; with an abundance of jumping up and down and even crowd surfing (which isn't exactly an activity that Koo's limited space is complimentary to). The power repeatedly went off during their set, but Jimmy Eat World seemed to take it in stride.

I never would of imagined that Sense Field would play Koo's after they signed to Warner Brothers. I just thank god that they did. Their set consisted of some of the best music my ears have heard, to define them as emo-core or any musical category would be unjust. Rodney Sellers' vocals were sublime with emotion, thought, honesty and power all wrapped into one magnificent package (yes, sublime is a word not just a band, look it up). I honestly thought Sense Field would fail to come across as well live as they do on CD, but I was incredibly mistaken. I would honestly have to say that they played the best set I've witnessed by any group to date. If you ever get an opportunity to see Sense Field take advantage of it, I can guarantee that you won't be disappointed.

-Jason Chittenden

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**The Mighty Mighty BossTones
February 22, at the Whisky**

It was my luck that I even found out about the Boss Tones' noon show, so I got there early, just in case it would sell out. As it turned out, only about 250 people showed. I guess it was more secret than I thought. Anyway, the first, and only opening band was Tree. They were a very heavy, crunchy, 4 piece hard core band from Boston. They were very tight and loud, with every song sounding fresh and new. All of the band members were really getting into it, even though the audience was not. It kind of sucked, because Tree is an excellent hard core band.

Finally, after a long wait, the lights went down, and the BossTones banner dropped as their theme music started. The crowd went wild. The BossTones walked on stage, all decked out in suits and ties (though not in plaid anymore). Dicky Barrett got the crowd jumping right away starting the set with a new song called "The Impression That I Get", then going straight into "Awfully Quiet" and "A Sad Silence".

As always, the BossTones are as great sounding as ever with every member playing their guts out. Even Ben Carr, the Boss-Tone was dancing to every song they belted out. Of course, they played crowd favorites such as "Kinder Words", "Devil's Night Out" and a slowed and swung out version of "Doctor D." Being the great entertainer that he is, Dicky was letting people from the audience get up on stage, and having the audience sing along on many of the songs. The BossTones ended the set with "Someday I Suppose", which every one went nuts for. The BossTones then thanked everyone for coming and walked off stage. With the crowd chanting for more they came back out for an encore. They played, (to the crowds delight) "They Came to Boston" and finished the night, er, I mean, afternoon with "Little Bit Ugly", with Dicky doing a front flip into the audience while he was singing the chorus! All in all, it was a great show that not many got to see, but don't worry, they'll be back in a few months promoting their new album "Let's Face It". So, check them out then. It's definitely worth it.

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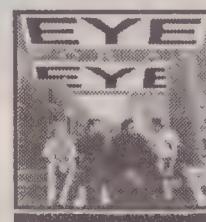
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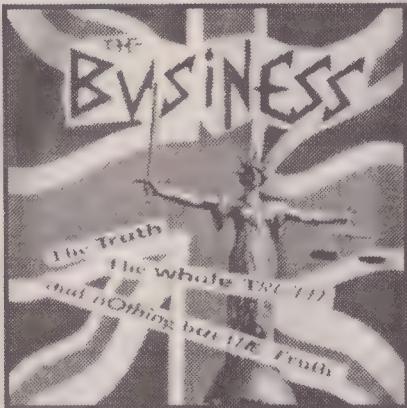
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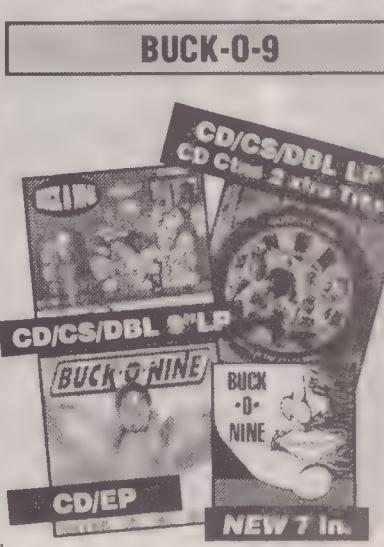
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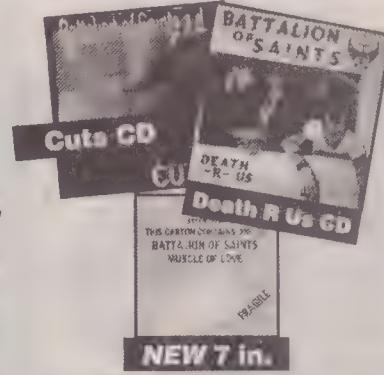
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What a show -- five bands for five bucks, and really good bands, too! I'd been looking forward to seeing All the Madmen live, because what I'd heard on CD sounded so good. The band did not disappoint. "Quarter Roy," "Greased Pig" and "Bobby Glover" all rocked even harder live. Singer Glenn Meredith is an excellent front man, combining a world-weary mien with subtle phrasing that is reminiscent of mid-to-late '70s David Bowie. The rest of the Madmen back him with style and precision. You've got to see these guys.

men in Orange County music -- Thump's hazardously handsome Jeff Porter, perilously handsome Jimmy Cena and dangerously handsome Greg Antista, with Bobby from Wank (whom the editor feels is the most lucious babe Orange County will ever witness--he has photos of him wallpapered all over his bedroom) sitting in on bass. Thump roared into its set, providing more hooks per metric millimeter than almost any other band in Orange County. Favorite Thump numbers are the riff-heavy "Without You", "When You Come Down", "Drama Queen" and "Rocks".

Lyme, featuring Jennifer Finch of L7 fame on bass and vocals, took the stage next. The band's set was terrific -- power punk pop with great harmonies and hooks -- taut, energetic and stylish. This is a band that's great to watch, as well as making you want to do that hip shake thing.

Rule 62 delivered a strong set, despite some minor technical difficulty with a bass rig. Singer/songwriter Brian Coakley writes serious songs and backs his words with very lyrical guitar work that is a pleasure to hear. He is more than ably backed by a very tight unit. Standout songs were "Zero", "Fall Away" and "Wake Up".

over. From what I heard when I got home, things had been much quieter at the Doll Hut.

~Marcia Taylor

Backside, Straight Faced, Glue Gun, Swindle

February 28, 1997
At Showcase

Surprisingly, some peckerwoods decided to come out of their closets to go to this show. The opening bands were all right, but the only good thing I remember was a Violent Femmes cover, that everyone decided to yell and sing and put everyone in a happy mood. Then Glue Gun played.

The bouncers didn't take no shit, and kept throwing all these skins out. I think at the beginning there were about 20,



@ the LINDA'S DOLL HUT - 2/22/97

And then, onstage before me, were some of the handsomest

men in Orange County music -- Thump's hazardously handsome Jeff Porter, per-

ilously handsome Jimmy Cena and dangerously handsome Greg Antista, with Bobby

from Wank (whom the editor feels is the most lucious babe Orange County will ever

witness--he has photos of him wallpapered all over his bedroom) sitting in on bass.

Thump roared into its set, providing more hooks per metric millimeter than almost

any other band in Orange County.

Favorite Thump numbers are the riff-heavy

"Without You",

"When You Come Down",

"Drama Queen"

and "Rocks".

Perfect was the last band on; but I wasn't able to stay to see their set due to the simultaneous occurrence of my daughter's birthday sleep-over.

but towards the end only six remained. Glue Gun played a good set, but I couldn't get into it because the fact that I tried to talk to the singer once to tell him good set, good show or whatever, and he ignored me and there was no for one else around.

So I lost respect for the guy, but the only reason I ever liked them was because I saw them at Old World when they busted up this big antique TV and had great stage effects. It was pry one of my favorite shows I have ever been to. But he was being cool telling the guards not to mess with his friend because he just got out of jail and stuff. As for Straight Faced- of course they went off, and the new guitarist kicks ass. It was crazy, and way too hot. I didn't stay

Back side but I heard they played their usual set.

-Sasha

Dowdset Earth Crisis Vision of Disorder, Damnation A.D. Earth Crisis, Vision of

March 1st, At The Palace

- This show was pretty weird.
- The Circle pit during the majority of the show scared off Orange County locals.
- Don't understand what really happened, but during Earth Crisis this so called skinhead (I don't think they really were anything of the kind) started shit with this Hardline kid.
- The show was pretty good but the dancing wasn't all there, it lacked in energy.
- After the show about 20 SXE's followed out a group of five peckerwoods and fucked shit up.
- The SXE's had them totally outnumbered but they spattered pepper spray in their eyes and then fought them, while a couple others had clubs and bashed the skins car windows in.

+++++OK, I understand the fighting part, but why the pepper spray? That's fucked up. The way I see it - they are too dang insecure that they can't fight because they probably get their asses kicked often

I see this shit leading to much more violence soon, likes guns. Why

weapons? It's fucked up, someone is gonna get killed.

Oh, the bands were all good, but again it was another messed up show.

-Sasha

Youth Brigade, Naked Aggression, and Kanker Sores

February 6, 1997 at The Whisky

This was a pretty good show. Kanker Sores played a Gorilla Biscuits cover, and it went off. The best surprise was Christen of Naked Aggression, who played the French Horn in a new song. It was pretty weird but sounded good. The crowd was shocked for such talent. The traditional

skins that showed up all went off. Then, Youth Brigade played their usual set. Sean invited fans to come up and sing along to "Man In Blue". Some girl busted out grindcore style, it was cool. But yeah they are still the same. It's total dejavou all over again, except for the French Horn. That was the only thing that made this show different than any other of the 50 Youth Brigade-Naked Aggression shows,

-Sasha



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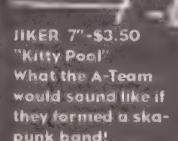
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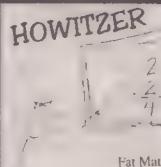
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Theater, Corona March 2nd

LACE, MACE AND AN OCCASIONAL ELBOW TO THE BACK.

WHAT IS THIS? MAKINGS OF A BONDAGE VIDEO? NO.

JUST THE HELMET SHOW AT THE SHOWCASE THEATER ON THE 2ND OF MARCH. I MISSED THE OPENING TWO BANDS. DIRTY RATS AND CRADLE OF THORNS BUT MANAGED TO GET THE TAIL END OF THE VITAMIN L SET. I ASKED A BYSTANDER IF I MISSED ANYTHING MAJOR AND HE JUST SHRUGGED AND SIMPLY REPLIED. "NAH." TAKING THIS INTO CONSIDERATION. I INSTANTLY ASSUMED A SOMEWHAT SEDATE SHOW. REMEMBER THAT BENNY HILL EPISODE WHEN HE YELLS AT A COLLEAGUE TO NEVER ASSUME BECAUSE "IT MAKES AN ASS OUT OF U AND ME!!?" NEED I SAY MORE? IN ANY CASE. NEVER EVER ASSUME. IF YOU DO. ASSUME THE WORST WHENEVER IT COMES TO SHOWS.

THE FOURTH BAND ON THE BILLING. LA-BASED BLUEBIRD. SET UP AMIDST JEERS FROM THE CROWD. REASON?

MAYBE IT WAS THE LIPSTICK AND MASCARA THE BASS PLAYER HAD ON. MAYBE IT WAS THE SUIT THAT THE GUITARIST ADORNED. OR PERHAPS THE TRANCE THE LEAD SINGER WAS IN BEFORE THE FIRST NOTE WAS STRUCK. WHATEVER THE REASON. BLUEBIRD KEPT THEIR COMPOSURE. THIS WAS THE SILENCE BEFORE THE STORM BECAUSE BLUEBIRD LET OUT A SET UNWORTHY OF THEIR MONIKER. BLUEBIRD'S SOUND IS AN AMALGAM OF SURGING GUITARS. THICK BASS LINES. FEEDBACK AND EXPERIMENTAL NOISES (INCLUDING A XYLOPHONE) REMINISCENT OF DRIVE LIKE JEHU AND UNWOUND. THEY PULLED OUT THAT NOISE-EXPERIMENTAL NERVE I HAD DEEPLY HIDDEN AND PLAYED IT UNTIL IT WAS SORE. THE BASSIST EVEN EXCHANGED FASHION TIPS BY REVEALING THE BLACK BRA AND GRANNIE PANTIES HE HAD UNDER HIS CLOTHING. PURCHASED AT A NEARBY THRIFT STORE. MORE TAUNTS FOLLOWED. OF COURSE. NO FULL LENGTH LP FROM THIS QUARTET AS OF YET. BUT LOOK OUT FOR THE LITTLE NUGGET ON REVELATION SOMETIME OVER THE SUMMER. IT SHOULD BE A TREAT.

TWO SONGS INTO THE HELMET SET. SOMEONE THOUGHT IT WOULD BE COOL TO START A FIGHT AND SOMEHOW PEPPER SPRAY WAS INVOLVED. POOR AIR CIRCULATION TEMPORARILY STOPPED THE SHOW WHILE BAND MEMBERS AND SPECTATORS ALIKE ATTEMPTED TO CLEAR THEIR LUNGS AND EYES OF THE NASTY STUFF. THE SHOW DID GO ON AND THE CROWD SOON RESUMED THEIR PRIMAL BEHAVIOR. SOMEWHERE DURING "IN THE MEANTIME" I CAUGHT AN ELBOW IN THE BACK OF THE NECK GIVING ME A VIEW OF SEVERAL CONSTELLATIONS AND SUBSEQUENTLY HAD TO BOW DOWN AND EVENTUALLY LEAVE. I'M JUST NOT THAT TOUGH OF A GUY. HELMET AND BLUEBIRD ON THE OTHER HAND. WERE TOUGH ENOUGH TO GO ON WITH THE SHOW DESPITE THE CIRCUMSTANCES. PROVING THAT ONCE AGAIN. SHOWMANSHIP PREVAILS OVERALL AND THAT THE TRUE TEST OF A BAND'S METTLE IS IT'S ABILITY TO PUSH ON. NEVER ASSUME THAT IT WON'T.

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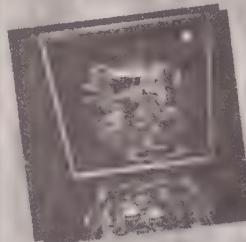
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Queers.

Screw 32

Groovy Ghoulies.

Godzilla

February 20, 1997 at Showcas

I went to this show expecting to be the only one without colored hair, patches, and stuff. But, the crowd looked like they freshly stepped out of their mama's closet.

I'm surprised mama let them out of

the house on a school night.

Godzilla played well, but I've seen them play much better.

Groovy Ghoulies rocked. It was my first time seeing them. That chick plays so fab and the singer is rad. As for Screw 32, it made me sad to think I actually used to like them. What happened?

The crowd wasn't even into any of these bands, they just stood dumbfounded.

But then the Queers

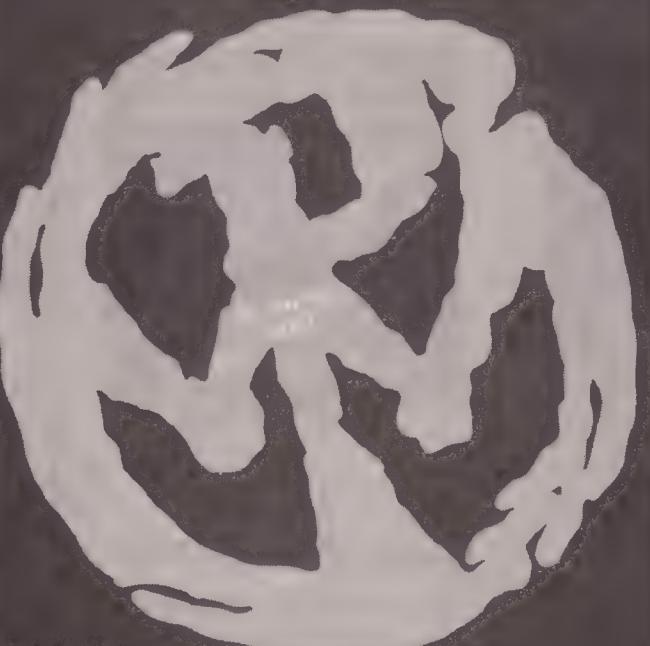
played and again no human movement until a girl in a Misfits shirt went off because they played "This Place Sucks" my favorite song. I have to mention this bad ass guy and a green-haired chick.

They seemed to be the only ones that knew what the heck was going on. I found myself constantly having to try and stay awake, it was pretty boring. I guess I

just had high hopes.
-Sasha

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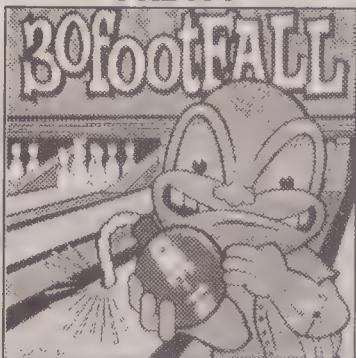
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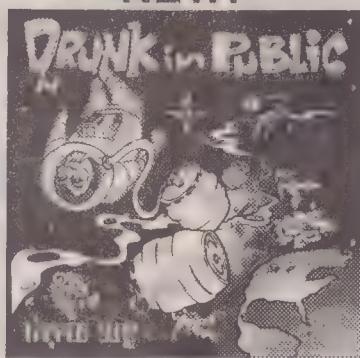
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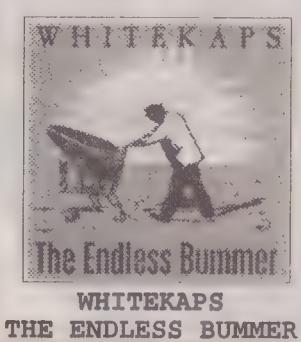
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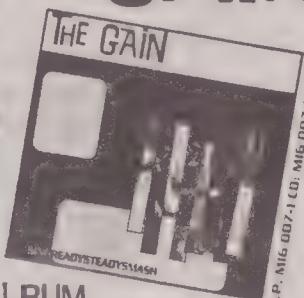


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THE UNDEFEATED, THE WORKING
STIFFS
& THE STITCHES
2/14/97 AT THE CLIPPER IN L.B.C.

FIRST OFF, LET ME GET THIS SHIT OUT OF THE WAY. FUCK VALENTINE'S DAY. IT HAS TO BE THE LAMEST HOLIDAY EXCEPT MAYBE BOSS' DAY. I MEAN, WHO REALLY LIKES THEIR BOSS, RIGHT? VALENTINE'S IS JUST SOME FUCKING HOLIDAY MADE UP SO THE FLOWER SHOPS, GREETING CARD COMPANIES AND CANDY MANUFACTURERS CAN SUCK MORE OUT OF YOUR WALLET. SERIOUSLY, IF YOU HAVE SOMEONE, AND YOU'RE IN LOVE, WHY DO YOU NEED A SPECIFIC DAY TO SHOW YOUR AFFECTION?

ANYWAY, I WAS HAPPY TO SPEND MY EVENING DRINKING PABST ON TA AND ENJOYING THE SETS OF THE UNDEFEATED, THE WORKING STIFFS (BOTH FROM SAN FRANCISCO) AND THE ALWAYS RULING STITCHES.

WHEN I ARRIVED, THE UNDEFEATED WERE SETTING UP. AS THESE GUYS RIPPED THROUGH THEIR SET, I WAS THOROUGHLY IMPRESSED. I BARELY WAS BOtherED BY THE SINGER/GUITAR PLAYER'S TECHNICAL DIFFICULTIES (HE REMINDED ME OF RICHIE CUNNINGHAM FOR SOME REASON). DEFINITELY A BAND TO CHECK OUT IF YOU GET THE CHANCE.

NEXT UP WERE THE WORKING STIFFS. NOW THESE GUYS GOT A GOOD THING GOING ON. A TOUCH OF THE SWINGING UTTERS (BUT NOT ENOUGH TO BE A RIP OFF), WITH MORE INTENSITY AND A LOT PUNKER. I HAVE TO SAY THESE GUYS HAVE A LOT TO SAY AND THE SKILLS TO CONVEY IT. A NEW FAVORITE FOR ME.

AS THE WORKING STIFFS ENDED THEIR SET, THE CLIPPER WAS REALLY STARTING TO FILL UP. BEER WAS FLOWING, AS WAS SWEAT. BY THIS TIME, THE STITCHES ARE READY TO ROCK. IMMEDIATELY, A DRUNKEN PIT STARTED SWIRLING OUTWARD AS MAY RETREATED QUICKLY TO AVOID THE SPRAY OF BEER I WAS BATHED IN, BUT I WASN'T PULLING BACK. THE STITCHES PLAYED ALL THE FAVORITES AS HALF THE CROWD WAS SINGING RIGHT ALONG. THEY JUST GET BETTER EVERY TIME I SEE 'EM. BUT THE HIGHLIGHT OF THE EVENING HAS TO BE THE TWO STUPID GIRLS DANCING LIKE GO-GO GIRLS IN THE PIT. I ALMOST PISSED MYSELF LAUGHING SO HARD. GIVE IT UP. THIS IS PUNK ROCK, NOT A RAVE. ANYWAY, IF YOU WEREN'T THERE BECAUSE YOU WERE SPENDING YOUR MONEY AND TIME WITH YOUR SIGNIFICANT OTHER, YOU BLEW IT. GET SOME BALLS. ALSO, I THINK THE DICKIES WERE PLAYING, BUT I COULD CARE LESS. I LEFT.

-ASHA

ANTHONY CARNEY



consider Anthony Carney, to be one of the coolest skater's I know. He doesn't front bullshit, and he is very aproachable. My oppion on his skating style? Well, I think he has the grace of an everlasting wave. He flows like a master. After watch Anthony skate, you might acually think it looks easy. Ya right, quit kidding yourself Jack-ass.

I recommend, hanging out with anthony to everyone. He's cool as shit, and will make you laugh your ass off.

So, if you ever run into this punk-ass, say, "What's up!"

And learn what he has to teach you.



PHOTOS BY ANASTASIA - RARE FORM
PHOTOGRAPHY

NAME: ANTHONY J. CARNEY

Age: 24

Armed with: Skate Board

Stance: Regular

Sponsors: Vans shoes, Goldwing Truck Co.

Dwalls Clothing, Liberty Board Shop.

Respects: Humble and Honest people.

Despises: People who skate for it's image.

People who use drugs. People who talk shit.

Other hobbies: Red Dragon Karate.

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Rare Form (Anastacia): Are you a skateboarder?

Anthony: Uh, no!

Much laughter....

RF: How many years have you been skating?

A: Probably about nine years.

RF: What influenced you to start skateboarding?

A: My twin brother (Patrick) started, one year before me, so I guess he influenced me. He taught me everything about skating. My brothers cool.

RF: Are you a Pro or an Am?

A: I skateboard professionally now. I'm kinda stoked on that, thanks to God.

RF: Do you prefer street skating or vert skating?

A: I actually like both, because there two totally different styles. I really don't like to designate skateboarding. To me, it's all skating.

RF: What are your favorite trick's and what are you best at?

A: I like 360 kick flips. Sometimes, I like to tear it up on a mini ramp or a vert ramp or even some street. I like it all, because it how I express myself. It's all about your mood.

RF: What is more important in skateboarding, style or technique?

A: Depending on the person. If your comfortable on a skateboard, style will come natural. Technique can be learned. But, you have to be comfortable to have style. Like Sean Farron!

RF: Who are your early day influences?

A: Tony Hawk, Mark Gonzales, Neal Blender. Uh, shit, there's a lot. Every body!

RF: Who are your present day influences?

A: Eric Costin help my riding progress, Mike Carol, Tom Penny, James Craig, Sean Farron is super dope.

RF: Now that snowboarding has been declared an Olympic sport, do you think skateboarding should be considered?

A: MOST DEFINITELY! I think snowboarding evolved from skating and surfing.
I just don't understand why it's not. Everybody does it around the world.

RF: Do different types of music effect the aggression levels in your skating style?

A: Most definitely! Listening to music puts you in the right mood. I like a bunch of music. I like hip hop, but no gansta bullshit. I like, Face to Face, No Doubt, Operation Ivy!

RF: Who would you like to thank?

A: bla bla bla

A: Hey, chicks! Check out My Butt!

music reviews



ALL THE MADMEN TEENAGE AMERICAN STYLE

This is a really good CD. A couple of the best songs have appeared on O.C. alternative compilations, and the good news is that the rest of the CD lives up to them. Singer Glenn Meredith has the kind of phrasing that makes you pay attention to the clever lyrics, as well as providing the bittersweet tang which underlies the title track and several other songs. Rock with a touch of cabaret.

-Empty



CRADLE OF FILTH DUSK AND HER EMBRACE

FIERCE RECORDS

As I have observed here before, I don't know a lot about gothic music. But I'm learning, and I can tell that some is better than others. Dusk and Her Embrace's lyrics read like bad Edgar Allan Poe. On a more positive note, there's no way you could understand the lyrics by just listening to the CD, unless you are fluent in dog, particularly dog with a bad chest cold. I played this for some friends who like gothic, and they said it was awful.

-Empty



THE PROLES

THOUGHT CRIME

GRAND THEFT AUDIO RECORDS

The Proles were four lads from northern England who played "new wave" music from 1977-80. They released two EPs, one as part of the "Rock Against Racism" anti-fascist movement. The first four tracks on this CD were re-recorded in 1994; the rest are from 1978-80. It's good stuff, filled with hooks and heavy British accents. "Fall in Love", "Mental Health", "Go Away" and the title track are especially enjoyable. If you like the Buzzcocks, the Plimsouls or the Fleshtones, you'll like this. Actually, I think you'll like it anyway.

-Empty



PEPPGIRLZ

DOWN 'N' DIRTY

ALIVE RECORDS

If you like O.C.'s Relish, you'll like this. While the Peppergirlz lack Relish's soaring harmonies, they've got the same heavy, hard, late '60s jamming vibe. There's variety here, ranging from the Zep intro on "Chernobyl Express" to the ZZ Top boogie of "Cheezburger Delux" to the jazzy "Sea Mammal". Recommended.

-Empty



CAUSE FOR ALARM

CHEATERS AND THE CHEATED

VICTORY RECORDS

I was finally able to pinpoint what I dislike about hardcore when I listened to this CD. It's not like music, it's like being harangued by a screaming demagogue at a political rally. Cheaters and the Cheated comes with 11 angry tracks about how fucked up the world is, also a list of 30 depressing facts about nuclear power, recycling and the environment. Your call, hardcore fan.

-Empty



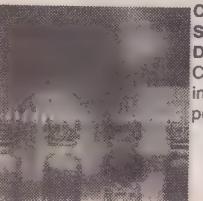
ABANDONED

LOS ANGELES, MOTHERFUCKER!

GRAND THEFT AUDIO RECORDS

"Another retrospective of yet another great band," say the liner notes. I'm not sure we're talking about greatness here, but this rather odd blend of punk with metal and gothic overtones is worth a listen. Abandoned, founded by ex-Adolescent Tony Reflex, struggled along from 1981-86, leaving mayhem in its wake. Maybe you'd like a little mayhem in your life?

-Empty



CHAMBERLAIN / OLD PIKE

S/T (EP)

DOGHOUSE RECORDS

Chamberlain's two songs are lush and melodic, but meandering. Old Pike's songs are less melodic, but equally lacking in pep. Your call.

-Empty



MY DYING BRIDE LIKE GODS OF THE SUN

FIERCE RECORDS

The Santa Ana winds howled around my house, with a miscellany of moans and creakings. I was filled with a strange, dark hunger, indeed I wished to be overcome with pain, to be punished for my wickedness. For I had eaten too often of See's candy lately, succumbing to its dark chocolatey-ness. So I put on Like Gods of the Sun, and it was like looking into a dark mirror, except it was about blood and sex, not chocolate. And I felt my chocolate lust drain away. Seriously, folks, this is the best gothic recording I've yet to hear in my weary, sleepless travails among its kind. Which means, if you like gothic, you'll probably like it. And if you don't, you won't.

-Empty



MARIANNE FAITHFULL 20TH CENTURY BLUES

RCA VICTOR/BMG

This is a live recording of vocalist Marianne Faithfull and pianist Paul Trueblood performing a show called An Evening in the Weimar Republic, featuring the songs of Kurt Weill. First, with wonderful material like "Pirate Jenny", "The Alabama song" and "The Ballad of the Soldier's Wife", it's hard to go wrong. While these songs have been recorded by singers with more polished vocals (Ute Lemper, Teresa Stratas), Faithfull's rougher vocals capture the character and spirit of the songs wonderfully. The piano arrangements are beautiful. Highly recommended if you care about great songs and their interpretation. My personal pick for the month.

-Empty



ALLDAY NOBODY LIKES A QUITTER

KNOW RECORDS

There once was this a hard-core delight with a shit-load of attitude and music that's tight. Trust me when I say there's not too many bands today worth of your hard-earned pay. But if you like your punk rock with balls Allday will amaze you when they rattle your walls. This receives the official stamp of approval from NAVARICE®, a group dedicated to keepin' integrity out of punk rock. I love "Kim's Dead/Michael." Pretty sure John Carl Paul doth suckith.

-Bruce Kolberg



AGGRESSION DON'T BE MISTAKEN

BYO RECORDS

I laughed when Dan handed this to me. I didn't have to listen to it I've had this album forever. I pulled it out and looked at it and realized I hadn't heard it in quite a while. As I played the CD (CD's weren't around when this was originally released in 1983) and looked at the album cover with the eyes of a born again Aggression fan I remember how cool they were. To sum them up as an "old school" "skate punk" band would be a rookie mistake, there's something for everyone to enjoy. BYO releases are almost always a good investment. It has a distinct hard-core sound that was popular a few years back.

Bruce the Barber Ballicake

Assorted verses from *Don't Be Mistaken* I thought were classic: "You look so cool in your Sasoon Jeans, going to the beach you got to wear your OP's" "Have you ever seen a skateboarder surfin' in his pool flying over the coping with a skateboard as his tool?"

"Got no money, totally broke, life is boring, there's no more hope"

"Slammin' at the club just the other night, it was so cool even got in a fight."

-Bruce

MATT KEATING KILLJOY

ALIAS RECORDS

Singer-songwriter Matt Keating wrote all the material here and also did most of the instrumental work. The heartfelt, introspective lyrics, which chronicle ordinary tribulations (including the negative effect of TV watching on relationships), mostly avoid being trite or clichéd. Keating's lyrical guitar work is reminiscent of Tom Petty and the Byrds. Best song is the title track.

-Empty



THE MIGHTY MIGHTY BOSTONES

LET'S FACE IT

MERCURY RECORDS

These veterans of skacore sure have their heads well-planted. Better yet, they don't fuck around, like other bands I know that are on major labels. Major labels take notice, ska is here to stay. Now as far as Let's Face It goes, it's got the horns, the suits, melodies, and hooks. A very nice release, a must buy for any fan old or new.

-Dan Gruia

SEEKERS OF THE TRUTH

OUT OF IGNORANCE

LOST & FOUND RECORDS

This is what a hardcore band should sound like, hard drums, clear voice, and fucking fast guitars. No more screaming and howling at the moon. Seekers of the Truth knows what's going on, a bad ass record, hardcore fans can be proud of.

-Dan Gruia



AT THE DRIVE-IN

ACROBATIC TENEMENT

FLIPSIDE RECORDS

I love bands with female signers, they give me such a boner. And this is no exception; give me punk, aggressive female attitude, and good hard music, and watch me get off in the record store. That's it, I'm done.

-Dan Gruia



THE BUSINESS

THE TRUTH, THE WHOLE TRUTH AND NOTHING BUT THE TRUTH

TAANG! RECORDS

What can I possibly say about the Business which has not been said before. I love the Business, and if you don't, fuck off (clueless). This is a new record from the English boys. Get it and go see them live, and no fights, please. Long live the Business.

-Dan Gruia

LA CRY

DEVILIZED!

V.M.L.

It seems that these old long-haired dudes from Germany are honestly having fun. Energy is there, musical talent is there, but guess fuckin' what -- you probably have a shitload of CDs that sound exactly the same. Reminded me a bit of the Hanson Brothers.

-Brian

THE INDICATORS

12 TON EP

V.M.L.

First I must say I thought that their song "Headcleaner" was a bad ass jam. Everything else was a bit on the soft, heavy metal side. Oh well! Next!

-Brian



THE ODD NUMBERS

A GUIDE TO MODERN LIVING

819 PRODUCTIONS

The vocals remind me of Milo from the Descendents. And the music is melodic punk rock, but softer around the edges. Sometimes it's so slow that they have to throw the organ in, and sometimes it's ska, like track 14. This record has a little of everything for everyone. A good catch out of San Jose, California.

-Dan Gruia



BIG BAD VOODOO DADDY

S/T

BIG BAD RECORDS

These boys put out some incredibly tantalizing combination of swing and rockabilly. "Jumpin' Jack" kicks off this nine-song gem, followed with smooth tracks like "King of Swing" and the toe-tappin' "Machine Gun." vocalist Scotty Morris' low-pitched vocals are genuine and keeps the vintage big band/swing band sound soulful and sexy. Toss and turn your partner and dance the night away.

-Scott Presant



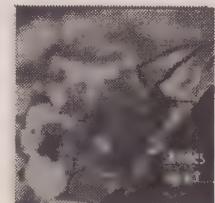
TEN FOOT POLE

UNLEASHED

EPITAPH RECORDS

Highly polished punk rock with nice hooks, nice and tight, the way it should be. Do a lot of the songs sound the same? Uh, yeah. Does it sound like something/everything I've heard before? Uh, yeah. Do I like it? Uh, yeah. Worst lyric: "Every person has a dark side/Please don't show me yours" ("What You Want). Best lyric: "The microwaves did something to our brains/We need to take these little pills to help us change." ("A.D.D.") This is a very likable album. Turn it up, bro.

-Scott Presant



SHADES APART

SEEING THINGS

REVELATION RECORDS

Shades Apart may have accomplished something cannot achieve -- patent their own sound. Coarse, passionate, scratchy vocals and layered, moody guitar arrangements form an integral combo of real music with real feeling. "Cathode," the heavy, pounding "Not the Same," and "Seeing Things" are only a few selections that demonstrate what a band should be made of. Give it a listen and give me a ring. We'll talk.

-Scott Presant



GO! DOG! GO!

GLAD TO BE UNHAPPY

RISK RECORDS

Instruments: Guitar, alto and soprano saxophone, drums, and vox.

Description: Rock edged with a groove. Enough choppy, odd discordant gobs of horns fused into a succulent ear palette of noise.

Recommendations: If you like unique experimental music that'll shake your pathetic lazy ass in a frenzy only James Brown could emulate, purchase this.

Most memorable tracks: "Socket," "Drive," the dark thrashy "Intent to Change," and "Soft Spot."

Sound reminiscent of Stanford Prison Experiment, any hard core band, Fishbone, all in the same room smoking crack with the lights dimmed 70 percent.

-Scott Presant



THINK TANK

VOODOO DOLL

RIVET RECORDS

Hey tanksters! Get a gig with Cheze de Crunchae. You both play a disco/funk/where's my bell-bottoms and fro/type-o-ditty. Oh, yeah. You could be the house bands for Disco Night at Sharky's. When hearing songs like "Dignity" and "Nowhere Trip", I visualize this four-piece appearing in the next beer commercial, providing a fun-loving theme song. All aside, this band will meld well with this genre. If this is your piece of pie, swallow a big piece. Sorry, disco ball not included with CD.

-Scotty Glitters



LUTEFISK

BURN IN HELL FUCKERS

BONG LOAD CUSTOM RECORDS

Burn in Hell Fuckers begins with some fairly routine songs that sound like Cracker's quieter stuff. I liked this part of the CD. Then things took a turn for the harder and much less appealing, culminating in a heavy, turgid cover of "Play that Funky Music." Wow, someone ripping on disco -- what a novel idea! Then we get something called "Ravage and Rotate" for 15+ minutes, and it's just annoying sounds. Clever? No. Irritating?

-Empty

SPLENDOR BIN

STEALTH

DIVINE RECORDINGS

A one-man outing from Steve Albini, Stealth is straight-forward rock and roll. The moody songs are full of heavy guitar crunch with minimal vocals. Recommended for the guitar-minded, not the pop or punk-minded.

-Empty



STATIC/99

S/T

WRECK IT RECORDS

"I think about you baby, before I fall asleep/I think about you baby, when I stick it to you deep." With lyrics like this, who needs enemies? Musically, covers familiar punk territory.

-Empty



**V/A
SON OF SLAM CHOPS
XXX RECORDS**

Pretty decent comp. of where punk has been and where its going. Nothing new on this slab but that doesn't diminish its worth with classic cuts from D.I., ANGRY SAMOANS, and ADOLESCENTS while some of the new breeds finest ELECTRIC FRANKENSTEIN, NAKED AGGRESSION, and CANDY SNATCHERS keep the pit action heavy and the spit flyin'. Almost a near perfect collection had it not been for the ADZ (sorry Tony, just not one of your better songs), and SNAP-HER tracks. Still the low points don't bring down the disc much and at the low list price you can't go wrong.

-maynard Krebs



**THE VERMIN
HELL OR LAS VEGAS
BLACKJACK RECORDS**

19 cuts of basic no-frills punk rock, nothing too memorable which is a damn shame. These boys obviously love their chosen genre but should have concentrated on maybe 12 good cuts instead of the quantity they offer here. Too many songs sound thrown together and unfortunately even the bands talent can't help get this band out of the land of mediocrit

-maynard Krebs



**PINHEAD GUNPOWDER
GOODBYE ELLSTON AVE.
LOOKOUT RECORDS**

The ideal band for underage girls and guys who get beat up in school on a daily basis has released their third I.P. to the masses. And while this over-paid critic pokes fun at the pubescent I must admit it's pretty fucking good. Plenty of toe tappin' tuneage and not a bad cut in the bunch and although it sounds a lot more like GREEN DAY than previous records (due to Billie Joe doing 90% of the vox) you can still enjoy this (unless your too cool or worried some asshole will call you a poser).

-maynard Krebs



**HOT WATER MUSIC
FUEL FOR THE HATE GAME
NO IDEA RECORDS**

Take four guys, lock them in a room for six months and make them listen to nothing but AVAIL and FUGAZI and the result (besides a possible experiment in sexuality) will be this c.d. if you challenge my opinion, just take a look at the very FUGAZI-type art layout. Not that it's a bad thing, shit, if you must be compared to a group, at least it's a great one and this band's musicianship and passion behind what they do can't be denied. Very memorable music and outstanding production make this a must for any fan of the emo-core genre, and hopefully these guys next record will be little more adventurous.

-maynard Krebs



**VARIOUS ARTISTS
LOST HIGHWAY SOUNDTRACK
NOTHING/INTERSCOPE RECORDS**

This is perfect for when you're in a David-Lynch/Twin Peaks mood. It is very dark and very beautiful. This is recommended strongly. It'll make you feel like a creepy spy, a vamp, a witch, or a psycho-among other things. One of those rare soundtracks that give off a certain spell. Goodies within are: Nine Inch Nails, (tidbits by) Angelo Badalamenti, Smashing Pumpkins, and Marilyn Manson.

From what I understand, most are unreleased tracks.

-Celeste Feline



**THICK SKIN
PROSTITUTE-THE SOUND TRACK
PARIS SCOPE RECORDS**

The long awaited full length CD by L.A.s fun lovin' but hard-working Thick Skin is far too brief at only 11 tracks, which should indicate to you, how very good this CD is. Those who have seen this band over the years are well familiar with the urgent, strident energy they produce on stage. With only the lo-fi "Shed Sessions" and the 7" vinyl to their names, Thick Skin finally puts the pedal to the metal and comes up with "Prostitute-the Sound Track", their finest effort yet. Themes of North Hollywood street surrounds, personal discomfort, and crushingly dysfunctional relationships abound in the finest modern traditions...solid songwriting bringing to mind Sebadoh but with more punch. Wrapping an unrepeatable core of angst and gratification, are layers of guitars, first soaring then sawing; shifting, shimmering melodies underpinned by a raw relentless urgency and punctuated by a disruptive percussion which never leaves you alone. Excellent production has brought new life to songs like "Lightspeed to Sorrow" and "Stash Behind the Pannel", especially with the street tape set ups. This is a dense work, with enough sound variety to keep the dynamics police at bay. Amazingly fresh, always moving, comfortably discordant at times, hauntingly familiar. MUCH RECOMMENDED.

-Mel Torment



**TRICK BABYS
A FOOL & HIS MONEY WILL SOON BE PARTYING!
GO KART RECORDS**

It was only under the threat of complete and total disbandment for life from all Skratch activities and functions as well as the suspension of my Skratch pension and one years salary that I finally agreed to review this CD, and I finally buckled. I was fully prepared to hate it, even with full knowledge of props given to the Trick Babys inside the first Humpers CD. I won't elaborate on how unimpressive the agraphics or the apparent orientation of the band (tits, booze, and cards on the southside of the big apple). Well, goddamn, despite the packaging, the Trick Babys lay down the type of raunch and roll that a band like the Humpers could appreciate. Lots of bawdy, tube amp guitars, and the voluptuous Lynn Von belting out lines "...you hurt me like a bee, an evil bumble bee". An evil bumble bee? Okay, okay, so the Trick Babys are not going to come close to saying anything you should pay attention to. But what they do deliver is cool rock with lots of barroom surf style reverb, raw bass and full send ups which I really dig. Check "Riot at Bullshippers", and "Wrong Dog". Chippy rock and roll that makes you think a double Bourbon might just do the trick.

-Mel Torment



**KILLING JOKE
DEMOCRACY
ZOO RECORDS**

It's about time we got around to reviewing this gem. (It's about time you gave me the damn review-Love, the editor) And you thought what, that the seminal Killing Joke had died? No way, too much to say. Most of these track were written in 1994 & 1995, and Democracy was finally released in 1996, so why are we writing thin in 1997? How the fuck should I know? Ask Scott.

Anyways, Democracy is dense and heavy in typical Killing Joke style. The guitar always sounds like legions of guitars, and shimmer in their dark intensity. Drums are relentless in their tribal urgency, and Colemans vox are rough even when they soar. Tracks like "Democracy" and "Another Bloody Election" is vintage Killing Joke as they articulate about that which should be under all of our skin. Each track is pounding, sonic adventures in strident desperation and inspired fury (Intellect, Absent Friends). A check of Killing Jokes world is well worth your while.

-Mel Torment



**PUSHSTART WAGON
SQUEAKY CLEAN
BRAINSTORM**

Pushstart's tunes are best described as radio-friendly pop. Lead vocalist/guitarist Jon Elliot, who is the youngest, has a touch of Billy Corgan in his voice. The music is a cross between 80's pop and grunge rock. Songs that would not leave my brain were: "Affection," "A Different Hue," "I Take U Everywhere I Go." It will entertain those pop fans who are into the mainstream.



**-Celeste Feline
RIVER FENIX
G.B.O.H.
FUZZ GUN**

Ok, if you like NOFX, Homegrown, or the likes of, you'll also like Houston, Texas' River Fenix. This CD only comes with 6 tracks. "Minimum Wage," and "Philosophy" are the best bets. I would buy this, but not waste my last \$5 on it...ya know? Nothing else to say.

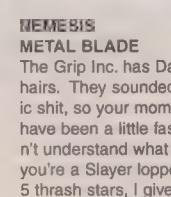
-Celeste Feline



**SLING-SHOT
CRACK DADDY**

This is a 4-piece punk band, with a female vocalist. So I thought ok, something like Tilt. Her voice left me reminiscent of early Courtney Love. I'm a big fan of female vocalists but this didn't do it for me. The rhythm section was o.k.

-Celeste Feline



**NEMESIS
METAL BLADE**

The Grip Inc. has Dave Lamordo, the drummer from Slayer, and some European longhairs. They sounded like Slayer a lot of the time, but they don't bother with that satanic shit, so your mom won't hate it or throw it away when you're at school. They could have been a little faster, but I liked it anyway. It's not for stupid longhairs, they wouldn't understand what they are saying, and it's moshable for vagrants who care. If you're a Slayer lopper you must hop on your bike and steal this one. Out of a possible 5 thrash stars, I give Grip Inc. "Nemesis" 3.5 thrash stars.

Late dude,
Sgt. Dave Dobson

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INCENSE HAIR DYE POSTERS T-SHIRTS BODY JEWELRY



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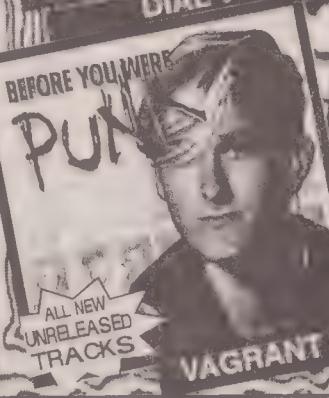
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**ART OF NOISE
THE DRUM AND BASS COLLECTION
CHINA RECORDS**

If you're under 25 yrs. old, you may not know that the Art of Noise helped change the face of electronic music commercially and conceptually over the past decade. They have been sampled almost as much as James Brown, and their name is practically synonymous with musical innovation. "The Drum & Bass Collection" is the third in a series of remix albums dedicated to these progenitors of synthesized industrial dance/pop and contains a few of their favorites such as "Opus 4" and the "Peter Gunn" theme. Absolutely recommended for disc jockeys, but new listeners might be better off tasting "The Best Of" album first.

-David Turbow

BLACKMAN

**FOR MADMEN ONLY
BAMBOO GROOVE**

Coming across a bit like Men at Work, Blackman is a local band led by Derek Blackman. Derek plays bass, electric, and acoustic guitars, and performs lead and background vocals on this CD. Additionally, he demonstrates strong promise as a mature and honest songwriter. Topics of his songs range from religious fervor and spirituality ("No Fear", "Life") to the craziness of the everyday world ("Insane"). Blackman also features guitarist Brian Farst, and drummer Drew Hester. Bamboo Groove. 1804 Peninsula Place, Costa Mesa, CA 92627

-David Turbow

CAMBER

**BEAUTIFUL CHARADE (ADVANCE CD)
DEEP ELM RECORDS**

Produced by John Agnello (Jawbox, Dinosaur Jr.), "Beautiful Charade" is the debut CD from this East Coast emo-core band. The melodies are lifting in the verses and build tension towards intense, cathartic choruses. At other times (ex. "First"), the textures are more subtle with an air of dreamy despair. Happy like a hand grenade. Always cleverly crafted, never boring, and never a shortage of melodic hooks. Similar to Walt Mink. Deep Elm Records P.O. Box 1965. New York, NY 10156



**GO! DOG! GO!
GLAD TO BE UNHAPPY
RISK RECORDS**

Featuring the saxophone stylings of Tim Boyd, the screeching guitars of Eric Beetner, the shifting and talented rhythm section of Craig Smith on bass/vocals and the slamming drums of Tim Christopher, Go! Dog! Go! will rock your world. For lack of a better description, they are an angry punk rock jazz quartet. Complex rhythmic syncopations immediately bring to mind the legendary NoMeansNo from Canada, but the blasting discordant swings are entirely unique in feel. A very fucking good album. Go! Dog Go! P.O. Box 480545. Los Angeles, CA 90048

-David Turbow



**HUMIDIFIER
NOTHING CHANGES
LINK RECORDS**

John King and Jim Wilbur share guitar, bass, and vocals with Denis Saulnier on drums for Humidifier's debut album on Link. Does this spell the end of Superchunk and Spent? I dunno, being detracted from the East Coast indie-rock loop and all. One of my favorite tracks here is "Nicotine", with its catchy pop choruses. If you're a hopeless romantic (like myself), you'll find yourself singing along to the uplifting, sensitive acoustic stylings of "If You Want to Make This Right" in a jiffy. Link Records. 121 West 27th St, New York, NY 10001

-David Turbow



**METAL MOLLY
SURGERY FOR ZEBRA
SILVERTONE RECORDS**

A witty pop band, something like Fountains of Wayne meets Ween. When I first saw Metal Molly's video for "Orange" on MTV's "120 mins." it blew me away with its hallucinogenic overtones. The vocalists, Allan Muller and Pascal Deweze harmonize well like two peas in a smelly tiny apartment basement studio songwriting pod on "Surgery For Zebra". They offer tripped out variations on post-punk themes. Are they actually singing, "Make me fuck" on "Autumn Colours"? The vocals on "Superskunk" sound remarkably similar to those of Reel Big Fish's Aaron Barrett-a complement, of course.

-David Turbow



**VARIOUS ARTISTS
HAPPY MEALS-A SMORGASBOARD OF MY FAVORITE
SONGS**

You can't judge a book by its cover-I thought this would be cheesy due to its cover, and the band's names...but upon listening to it, I was quite pleased. All the bands don't sound the same, that's a plus-there's alternative/punk crossovers, Cute acoustic loser songs, I'd buy it. I enjoyed Ridel High, Jason

Pontias, Lagwagon, and Nerf Herder was my favorite with their song "Sorry." Check the secret track, it's funny.

-Celeste Feline

**MY LIFE IN RAIN
SLOWBURN
ALLIED RECORDINGS**

"There's a history at work here, a past we can't ignore", emits on "Poker Face" the second track on Slowburn. MLIR is somewhat similar to Fugazi with its feedback laden pizzicato guitar strumming interspersed with sudden start/stop rhythmic changes and signature bass lines. Not surprisingly, MLIR would also rather convey their position through strength of self-expression, as opposed to overtly stated messages or political clichés. I gather from lyrics in tracks, such as "Zero Tolerance", that one or more of the band members is gay and feels compelled to lash out at the alienation. Solid album. Allied Recordings. P.O. Box 460683. San Francisco, CA 94146-0683

-David Turbow



**NEW YORK SKA-JAZZ ENSEMBLE
LOW BLOW**

MOON SKA RECORDS

"Low Blow" is a brilliant fusion of Jazz and Ska arrangements featuring tenor & baritone saxophones, trombones, piano, organ, guitar, etc. The bass playing of Victor Rice shines on numbers like "Walkin'". On "Mr. Pitiful" Steve Pietaster's vocals add a Louis Armstrong feel to the mix, and similarly Caz gives "Teardrops From My Eyes" a Billie Holiday like touch. Devon James absolutely cooks on jazz guitar, while Jonnathan McCain doubles proficiently on percussion/lead vocals. Younger

fans of 3rd wave ska won't be disappointed by the upbeat "Nasty By Nature", and might even learn to appreciate jazz in the process.

-David Turbow



**PEPPERCORN
SALT DOUGH ACADEMY
SOME GUY DOWN THE STREET**

Led by Bill Hynes on guitar/vocals, Peppercorn is a densely layered moody package of sweet noise and feedback. The stylistic bass interpretations of Dave Power sweep nicely back and forth in and around the guitars. Add Kurt Hobson's tumbling and pounding drums to the mix, and one soon finds oneself in indie rock bliss. Gentle in places, yet riveting in others, Peppercorn is seldom predictable. One song with certain promise on this Canadian import is "Press on Nails", to which you'll yell your lungs out if you have any angst left in you. P.O. Box 420455. San Francisco, CA 94142

-David Turbow



**PULSARS
SUBMISSION TO THE MASTER
ALMO SOUNDS**

"A devil said to me . . .'So you want to be a rock star, you'd better go to my seminar'". The tongue-in-cheek humor from "Owed to a Devil" on the Pulsars EP contrasts with the solemn feel of the music. The dual frontmen here are David and Harry Trumfio, who perform the vocals, guitars, keyboards, etc. One really cool thing about this CD is the addition of mellow tuba and horns, such as having Herb Alpert (legendary member of the Tijuana brass and co-founder of Almo Sounds) play trumpet.

**TRAMLAW
LAW OF AVERAGES
DOGHOUSE RECORDS**

Tramlaw is a rock outfit in an "alternative" package-a fisheye photo of a van on the front, and a close-up of three stoned musicians on the back. James McClimans' fuzzed out wah guitars work well (as in the solo on "Fifty Sense") until the recycled Candlebox riffs and droning vocals take over. The dreamy textures of "First Person" emanate a trippy Jane's Addiction kinda vibe, though.

Doghouse Records. P.O. Box 894, Toledo, Ohio 43623
-David Turbow

**STUNTMEN
TUNE YOU OUT
STUNT RECORDS**

Shit hot raw punk that kicked me in the ass from the first powerchord. If the SUPER-SUCKERS fucked the DECENDENTS this band would have been the resulting child. Powerful production and a good flair for pop hooks (without sounding wimpy) these boys deliver the surprise record of the month. Throw these guys on a bill with the HUMPERS and ELECTRIC FRANKENSTEIN and I'm in punk heaven.

-maynard Krebs



**DOWN TO REALITY
VICTIM OF MONEY
LOST & FOUND RECORDS**

I do not believe that all music from Germany sucks. I do however believe that all hardcore from Germany sucks. You can listen to rants like "Capitalist Murderer" on this CD, or you can listen to truly great, more subtle anti-capitalist music on 20th Century Blues (reviewed elsewhere in this section).

-Empty



**PAUL K AND THE WEATHERMEN
LOVE IS A GAS
ALIAS RECORDS**

Paul K has been making music since the '70s, and his mastery of a variety of musical styles shows this. Love is a Gas features one terrific song after another, most firmly rooted in rhythm and blues. While his press release compares him to Johnny Cash, Robbie Robertson seems a more accurate comparison; he and Paul K share the same musical roots, as well as major songwriting skills. Also, like Robertson, Paul K has soaked up all that's going on in music and melded it gracefully with his roots, so that the songs on the CD combine the best of the old and the new. Recommended.



**DAMNATION
BURIED ALIVE
BLACK JACK RECORDS**

Today my ears begged me to put them out of their misery. This band is metal, but I don't know what kind of metal to call it. They sound like they use to be a glam-band that went hard-core freak metal. Sounds like Elvis meets L.A. Guns. The Damnation are a band that I cannot recommend and that's the fact jack.

-Bruce Kolberg

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CORRADO FAN CLUB

Jayson Sae Sau fronts this band, which has firm foundations in Superchunk, Jawbreaker, and perhaps some mainstream pop acts too. The production of Corrado Fan Club is far superior in quality to Lupas, their now defunct previous effort. They are now based out of Los Angeles, as Jayson has transferred from Chapman University (where word has it that he once had a nice environmental science professor) to UCLA. The vocals go out of tune sometimes. But it's a small quibble, because the guitars shimmer like fragments of cracking glass. A-
email: jayson@ucla.edu

Snail mail: P.O. Box 1657, La Mirada, CA 90638

-David Turbow

KINDER SIZE

Take 'em home to mom

"Hotel Disneyland" is a narrative song about unreliable teen girls from this solidly produced 4 song demo. The riff in "Pull Me Under" is similar to a Soundgarden song on Badmotorfinger, but its driving syncopated rhythm demonstrates potential for the band. Kinder Size have, in fact, grown into talented, handsome young gentlemen. Hope it doesn't go to their heads. Credit is due for choosing their own path instead of what many other local bands are doing (imitating up-and-coming ska/pop bands). The band is under new management from LTP. B+.

Contact LTP Entertainment (714)262-1LTP

-David Turbow

SODA JERK

s/t

The untitled 3 song demo from these midwestern punk rockers is relentless. Having played with bands like Skankin' Pickle and Killdozer must have been a great vehicle to promote their 15 song "Corn Dog" CD. Corey Steen's vocals, especially on "Bun Cake" are along the lines of Chicago's Didgits -which is a fargin' good thing! You may not hear Soda Jerk on the radio yet (unless you live in Merrill, Wisconsin) but keep an ear out there, jerky. A-

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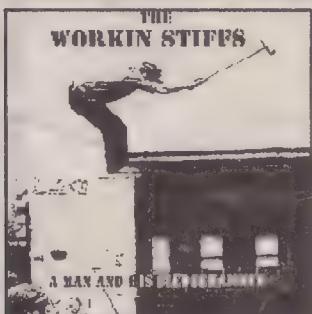
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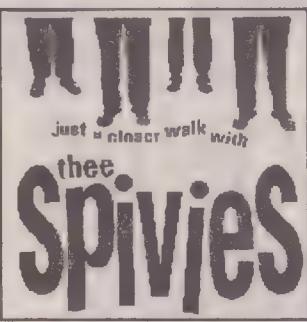
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 my brain run down my body,
 slow like
 sap, its trickle where
 thin bark exploded into forest
 air
 from pressure of spring.
 Baby make me sing
 with flutes of cartoon bird
 that never used word
 for its rite.
 Baby make me light

as thistle in wind, wind spin-
 ning
 seed cargo down slow to my begin-
 ning.

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Mr. Creep
 Master WTA



I watch
 from miles away
 wondering
 if you noticed
 my attempt at beauty
 by now
 all that is left
 is smudged lipliner
 where I wish our lips
 could meet
 where I believe
 they should

Meg Tidgewell
 Costa Mesa, CA

Robert W. Howington

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"Come to Mr. Gatti's I suggested.
 "Within two hours you can watch booze
 transform a poet from literary sobriety
 to drunken drive;
 from ambassador of letters to dribbling
 scribbler of doggerel;
 from shy wordsmith to blathering extrovert.
 You can collect colorful case studies,
 more direct than WATCHING Brendan Behan,
 soosed at his own plays

and yelling at the performers on stage.
 You can compile copious capers quicker
 than tracing the descent of Kerouac
 as he stroked his cat and
 asked his mom to fetch him a beer.

But be alert-
 some poets arrive with a designated driver
 and the smell of cognac on their breath
 some poets stumble into the room
 with a flask of brandy or mixed drink
 these poets are constantly inebriated
 they arrive tipsy
 they tipple throughout the reading

and on to
 he way
 home poets into your equation

Do not figure these poets into your equation
 they will infest your findings with a libentious virus."

I encouraged the behavioral scientist to bring
 testing equipment.
 In just two hours
 he will surely summarize some sobering statistics.

J. Speer
 Nashville, TN

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 Jihoon (Justin) suh
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BAND INFO.

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Grover's Headache Ska-punk-alternative. Shows: March 21 @ Back Alley in Fullerton w/ neat bands. Upcoming 7-song CD tentative release in April. Booking/merch/shows call Andrew 714 496-3835

Jeffries Fan Club Ska-pop-rockabilly. Full-length CD out in April. Shows: Sun March 16 @ Showcase, Sat March 22 @ Esperanza H.S., Fri March 28 @ Living Room in Santa Barbara w/

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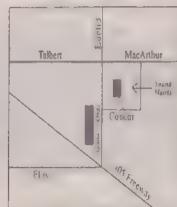
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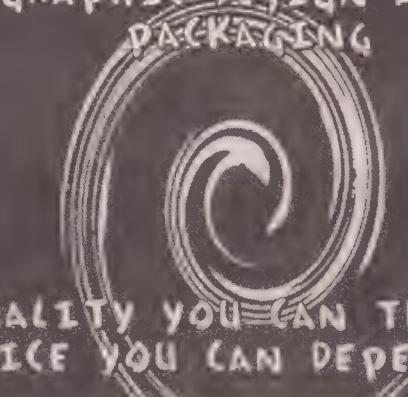
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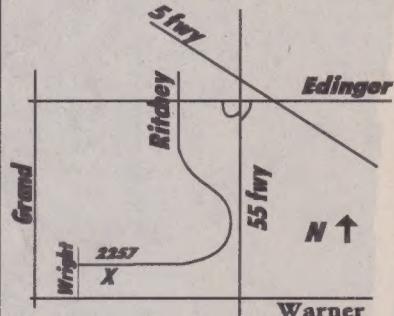
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